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Photo Hall, N. Y.

LILLIAN HALE EMBRY.

THE MATINEE GIRL



HOW does Madame Bernhardt act?

A convent-bred girl who had never seen the great Frenchwoman asked the question and ever, girl present who had sat in adoration on the other side of the footlights during her engagement tried to answer.

"She is lovely!" gushed one. "Superb!" cooed another.

A third, deserted by speech, merely rolled her eyes in an affection of ecstasy and succeeded in looking as our lap dogs do in convulsions.

The convent-bred girl shrugged her shoulders. "But tell me how she acts," she insisted. She is a literal-minded young woman, with a somewhat trying thirst for knowledge. It was thus that some one of the number who had neither gushed nor cooed nor gurgled nor rolled her eyes in imitation of a canine convulsion answered:

"The keynote of her acting is that she doesn't seem to act. Never do you hear the creak of the machinery of acting. If there are tricks of playing they are so veiled that you do not suspect them. That ever-young spirit of hers wears her body as her body wears her garments—unconsciously, always dominantly; or, to change the figure, her body is a servant of the spirit, so excellently trained as to render the perfection of service. Her muscles are as pliant as a cat's. Her body is in absolute harmony with her mind and always dominated by it. Sometimes on the stage we see the flesh running away with the brain, often the brain running away with the flesh, but almost never do we see them finely balanced in exquisite equilibrium. Madame Bernhardt's body is always in amiable slavery to her mind."

"She applies in acting the rule a successful modern author gave for writing—'put yourself in her place and use common sense.' That was wonderfully exemplified, for instance, in *La Femme de Claude*. The servant opens the door at dawn to admit her recreant mistress—a mistress addicted to long and unexplained absences. The open door reveals Catherine standing there, graceful, languid from illness, a little tired from travel, with a faint smile for her old servant. It was so natural as to seem almost commonplace. She sinks upon the nearest settee, leans back in a tired attitude and talks rather listlessly to her servant. She smiles a little, as though it were habitual for her to smile, and she plays with her parasol as women do in the park or when calling."

"When a young man enters the room Catherine teaches, although languidly, the arts of the potential, non-professional courtesan. She moves very close to him while she chats. She looks deep into his eyes, smiling more with her eyes than with her lips. She lays her hand upon his arm and forgets to take it away. When she speaks her voice is low. The tone is intimate. Her words caress him. She seems to say to him: 'The world is empty save for you and me.'"

"These arts, she tells the servant, she is merely practicing to make herself more alluring to her husband, who has been alienated by her too general practice of them."

"And in the next act we see her practice them upon her husband—turn the full battery of them upon him without avail. And again the complete domination of the body by the blade-brilliant mind is manifest. She implores him to forgive her and he coldly declines. She knows that a thousand appeals would be useless; that he is at last proof against them for all time from her. Now the eyes are the artist's agents. They are not beautiful eyes, but she has ruled them into absolute submission to her will. They reveal her deep humiliation and despair. Then slowly, in the exact tempo of her speech, they grow hard and brilliant with a purpose you can read—revenge."

"And at the last, even in her death, she follows the homely advice—'put yourself in her place and use common sense.' When her husband shoots she dies—not theatrically, with vain groggings at his feet. She falls forward across the settee upon her face and you hear the death rattle in her throat. It was what would have happened. And the last movement was also what would have happened—she turns her face, hideous in its convulsive distortion, toward her husband. Mingled with the last horrible gasp was a curse. It was not beautiful, like the improbable death of the hundreds of Camilles we have seen, but it was the death of a Catherine. Bernhardt acts by seeming to eliminate acting."

Strangely one sees and hears nothing of the antiquated methods of this actress who has completed the threescore of her allotted years. There was no lack of critics on her last visit here, five years ago, to say that she overacted severely her greatest emotional scenes. They write now of her splendid control of her emotional quality. In the last five years of her reign as the greatest actress in the world she has learned, she has improved, she has grown. Bernhardt is not one of those little actresses who say she "never reads newspaper notices." She reads them avidly, chewing the bitter cud of the unpalatable ones to entire assimilation and approbation and amelioration. We all remember a stately actress who tried to sweep back the advancing ocean of dramatic naturalism with her poor broom of individual opposition. We remember how the brave but ill advised warfare ended. The aged actress died in bitterness of spirit, destitute and alone. Madame Bernhardt knows that it is better to bend to popular opinion in its moods of inflexibility, that she may mold it in its pliable moments. She is an artiste-diplomat—a commander in the zone of a servitor.

A woman who had written a one-act play that Bernhardt was to produce came upon the stage at rehearsal, and Madame kissed her upon each cheek and poured upon her a flood of pretty words. When the author had gone the great one shrugged her shoulders.

"I shall play it only once," she said. "It is a bad play."

But should have had a little more, but she might have been an absolute chatter in not always "needing" it. And her shrug and smile would convince her the time.

From France come whispers that the world's greatest artist does not pay for the gowns that clothe her supple body. Such odd gowns they are, too, with their upper voluminousness and their absurd hip sashes.

"What!" she is reported as saying to temerarious tradesmen. "What is that you bring me? A bill? How dare you! *Monsieur!* How dare! You are paid by the honor of making a gown for Sarah Bernhardt."

Whatever the spots upon the sun of her greatness, she has marvelously illumined her art. And she is ageless because her interest in life has never ceased. It is when to our eyes each new day is as a tale that is told that we begin to grow old. The spirit of Bernhardt is a flame fed by the fuel of every day's events. She will never grow old, because she will never lose her life and her world interest.

With the company that daily renders that homage we kiss the hand of Bernhardt.

Paste this inside your trunk lid if you are traveling, or on your mirror frame if you are not. I saw it framed above a successful business man's desk and asked permission to copy it. My New Year wish for you is that you may realize its fulness of truth in 1906:

Genius is only the power of making continuous effort. The line between failure and success is so fine that we scarcely know when we pass it—so fine that we are often on the line and do not know it. How many a man has thrown up his hands at a time when a little more effort, a little more patience, would have achieved success. As the tide goes clear out, so the tide comes clear in. In business sometimes prospects seem darkest when they are really on the turn. A little more effort, a little more persistence, and what seemed failure may turn to glorious success. There is no failure except in no longer trying. There is no defeat except from within, no insurmountable barrier save our own inherent weakness.

There is pathos in the sight of that nearly incomparable comedienne, Henrietta Crossman, trying to infuse vitality into the mildewed Scrap of Paper under the name Mary, Mary, Quite Contrary. Its alias will not save it. Miss Crossman, although she merits nearly all the complimentary adjectives in the vocabulary of the drama, cannot carry a hopelessly warmed-over, one-time play into the port of success. The merriest and bravest little tug may not save a foundering ship. We can but wish for her another Mistress Nell or Sweet Kitty Belairs.

Her leading man, Boyd Putnam, looks like Joe Leiter and behaves as the play demands—as a cad. The role of a man who would retain a woman's love letter against her wishes savors too much of the blackmailer to make any appeal, even to that part of the theatre where callowness reigns and marshmallows and chocolate caramels are accepted. No villain or semi-villain was ever saved to sentiment in chocolate row, even by unspiced such as *Why Miriam* and *Louise Galloway* both choose to slip, even though they are cast as sisters, is not clear. I have seen both these young women do creditable work without the aid of the lip, and that the latent tendency should suddenly and contemporaneously appear is a singular coincidence. The lip, like any other deformity, should be suppressed rather than developed. It is incomprehensible that any one not afflicted with such should assume it.

In Richard Carl's merry melange, *The Mayor of Tokio*, is a young woman whom most of us have never seen before, nor yet heard, and the last is unfortunate, for in this instance it is the hearing that matters. Her voice is as sweet and unexpected to the audience as were the skylark's notes to Shelly. That her acting is—well, non-existent, and that her curious conjunction of voice and face remind one of the story of the frantic bridegroom who cried "For heaven's sake, sing!" is only by the way.

Round and delicious Odette Tyler now advances to say that she has reduced from ten to sixteen pounds a month by drinking a proprietary imitation of real sea brine. Perhaps. But, Oh! Dette! you hadn't lost the sixteen pounds, nor yet sixteen ounces, nor even sixteen grams when we last saw you.

Aunt Jane's dearest friend has cast from her a score of pounds without resorting to any marine devices. She dropped a twenty-five-pound carpet sweeper about the doors for a half hour every morning until the surgeon intervened. When he had completed his work and sent in his bill, Aunt Jane's dearest groaned:

"I've had my wish. I've reduced twenty pounds—and two thousand dollars."

THE MATINEE GIRL.

ARNOLD DALY HELD.

The trial of Arnold Daly and Samuel Gumperts on the charge of having "maintained a public nuisance" in producing Mrs. Warren's *Profession* at the Grand Theatre, will be transferred from Special to General Sessions and tried before a jury. Mr. Daly, the manager, and members of Daly's company appeared in the Tombs court on Dec. 23 to answer the charge against them. Magistrate Whitman bound Mr. Daly and Mr. Gumperts over for Special Sessions, fixing their bonds at \$100 each. Others named in the complaint were discharged. On application of Mr. Daly's attorney, Henry J. Goldsmith, it was agreed to transfer the case from Special to General Sessions in order to have the merits of the play passed upon by a jury. Critics who wrote reviews of the single performance will probably be subpoenaed to give testimony.

LILLIAN HALE EMERY.

During her brief professional career Lillian Hale Emery has probably played a wider range of parts than any other actress in America during the same period. She has been leading woman of several well-known stock organizations and for the past few seasons she has been leading heavy woman of a number of melodramatic productions under a well-known management. Miss Emery is a strikingly handsome woman, especially adapted to heavy emotional work, and among the younger generation of actresses she is conceded to be one of the best heavy women on the stage. Miss Emery is not playing this season, but will enter vaudeville next year with her own company, having purchased a one-act comedy from a well-known author. An excellent portrait of Miss Emery is carried on the first page of *The Mirror* this week.

THE JEFFERSON SALE POSTPONED.

The estate of the late Joseph Jefferson at Undercliff, N. J., will not be sold under the hammer, for a time at least, as Vice-Chancellor Stevenson has sustained the answer to the plea of the petitioners, made by Ward McGinnis for Mrs. Isabel E. Miller, the present owner. Mr. Jefferson owned the place for many years. He sold it to Mrs. Miller and held a mortgage of \$15,000. The executors of the Jefferson estate sought to foreclose the mortgage. Chancellor Magle will refer the case to one of the vice-chancellors about Jan. 5 and a date will then be set for the trial.

MAYOR STOPS A PLAY.

Acting on the order of Mayor Jeffries, the police of Columbus, O., on Dec. 23, stopped the play, *Why Girls Leave Home*, at the High Street Theatre. The play had been running all week. It is contended by the Mayor that the play is immoral. He objects especially to a road house scene, showing the interior of a building where men and women are represented as drinking. Manager Greenburg said that no other city in the country had stopped the play, except Springfield, Mass.

THAT COURT OF APPEALS DECISION.

The Author of "The Law of the Theatre" Says It Is Not Conclusive as to Metcalfe.

To the Editor of *The Dramatic Mirror*:
The recent decision of the New York Court of Appeals in the case of Collier against Hayman, holding that the proprietor of a theatre may print a condition on tickets of admission to the effect that if sold on the sidewalk they will be refused at the door and may enforce such condition, is of much interest to the theatrical world. The court holds that such a condition attached to the sale of tickets, applying to all classes and persons alike, is not violative of the statute against discrimination in places of amusement on account of race, color or creed, and that a theatre, though licensed, is not operated under a franchise, and the proprietor may impose reasonable conditions for the protection of his patrons, with respect to the transfer of tickets, and may notify people who are about to purchase them on the sidewalk that they will be refused at the door.

It is of the greatest importance to the proprietors or managers of theatres and to the public that their respective rights should be definitely settled and adjudicated. Before this decision, the law regarding the nature of a theatre ticket and the rights conferred by its purchase was in a chaotic state. In one jurisdiction a theatre ticket had been held to be a lease and in another an irrevocable license, while in other cases it was held to be a license which could be revoked by the proprietor of the house.

In my book upon "The Law of the Theatre," published in 1891, which is cited by Judge Vann in his opinion in the Collier case, I collated these conflicting decisions, stating that the weight of opinion was in favor of considering a theatre ticket as a revocable license, not as a lease or irrevocable license, and such view is now adopted by this decision of our Court of Appeals, which defines a theatre ticket as "a license issued by the proprietor, pursuant to the contract as convenient evidence of the right of the holder to admission to the theatre at the date named," with the privilege specified, subject, however, to his observance of any reasonable condition appearing on the face thereof. The court further says: "The license, although granted for a consideration, is revocable for a violation of such condition by the holder of the ticket in the manner specified therein," citing as authority *Purcell v. Daly*, 19 Abb. N. C. 301; *Wood v. Leadbitter*, 13 M. & W. 53; *Barton v. Schepf*, 83 Mass. 133; *McCrea v. Marsh*, 78 Minn. 25; *Green v. Western Turf Association*, 140 Cal. 357; 28 Am. & Eng. Encyc. of Law; 124, *Pingrey's Extraordinary Contracts*; 509; *Wandell's Law of the Theatre*, 221; *Godard's Bailments and Carriers*, 333.

Judge Vann very properly says that "the ticket is not the contract, although to some extent it is evidence thereof. The contract is implied from the circumstances and is an agreement on the part of the proprietor, for the consideration mentioned, to admit the holder of the ticket named, upon presentation thereof, to his theatre at the date named, with the right to occupy the seat specified and to there witness the performance."

It would seem from this decision that there would be grave doubt as to the right of the proprietor of a theatre to refuse admission to a ticket holder if no notice had been printed on the ticket and there had been no violation of any of the conditions under which the sale was made, for Judge Vann in the course of his opinion says: "The case would be very different if, after the sale of a ticket, containing no evidence of the restriction, an attempt were made to enforce it against a purchaser without notice," and great stress is laid by him upon the fact that notice against purchasing tickets on the sidewalk had been given by the proprietor in the case at bar. Such view is, however, at variance with other decisions on the subject.

Since the announcement of this decision of the Court of Appeals there has been considerable discussion as to how far the same affects the pending litigation between James Metcalfe, the critic of *Life*, and certain theatrical managers who have refused him the privilege of admission to their theatres. It has been claimed in certain newspaper publications which have come to my notice that this decision necessarily adjudicates and determines the Metcalfe case in favor of the managers. Without reference to the merits of that controversy, it seems apparent that such a decision just rendered by the Court of Appeals cannot be regarded as a precedent in favor of the managers, and the public should not be led into error by such statements. The case just decided by the Court of Appeals did not adjudicate upon the right of the theatre proprietor to exclude any particular individual from the privileges of his theatre.

In the Collier case the court defines the rights of theatrical proprietors as follows: "The proprietors of a theatre, who open and close their place at will and so one can make lawful complaint. They can charge what they choose for admission to their theatre. They can limit the number admitted. They can refuse to sell tickets and collect the price of admission at the door. They can preserve order and enforce quiet while the performance is going on. They can make it a part of the contract and a condition of admission by giving notice and printing the conditions on the ticket that no one should be admitted under twenty years of age, or that men only or women only shall be admitted, or that a woman cannot enter unless she is accompanied by a male escort, and the like. The proprietors in the control of their business may regulate the terms of admission in any reasonable way."

A careful perusal of the opinion does not disclose any intimation by the court that the proprietor of a theatre may arbitrarily discriminate in the sale of tickets for admission or arbitrarily refuse admission to any particular individual or persons. The opinion, on the contrary, would seem to indicate that such discrimination could not be made. It states that the theatre proprietor may refuse admission to certain groups of persons, basing this discrimination wholly upon such questions as age, sex, etc., by printing such regulations upon the tickets. It also states: "The plaintiff was not excluded, for he could have used the tickets himself. No class of persons was excluded, such as lawyers, doctors, merchants or mechanics, but simply those who bought in violation of the terms of the contract after notice thereof." We may read between the lines that the court evidently considered that the proprietor of a theatre could not exclude would-be patrons on account of their business or professions, and if this be true, then critics as a class could not be discriminated against. If this be granted, it may be asked, How could the theatre proprietor arbitrarily discriminate against any particular critic or any other person and refuse him admission to the house?

The true construction of the relations between the theatre proprietor and the public would seem to be that by opening the doors of a house on the night of a performance the proprietor impliedly invites the public to enter and witness such performance on payment of the regular and stipulated price for admission and on the usual terms and conditions which the proprietor has adopted to regulate the general admission of the patrons of his theatre. Such construction would negative the contention that the proprietor can arbitrarily refuse admission to a particular person not objectionable to his patrons, who properly applies for admission and offers to pay the regular price therefor. Although this point was not expressly adjudicated in the Collier case, it seems to me that the views here expressed are fairly embraced within the spirit of the decision.

It will be observed that Judge Vann states that the proprietors of a theatre "in the control of their business may regulate the terms of admission in any reasonable way." The converse of this proposition would be that such proprietors could not regulate the terms of admission in any unreasonable way. Again, in referring to the statute entitled "An Act to Protect All Citizens in Their Civil and Legal Rights" (Laws of N. Y., 1895, chapter 1,042), providing for the equal accommodation of all persons in places of public accommodation or amusement, the learned Jurist

observes that this statute "was especially designed to prevent the exclusion from places of public accommodation of amusement, on account of race, creed or color, and apparently was also intended to prevent any discrimination founded on rank, grade, class or occupation." If the proprietor of a theatre cannot so discriminate against a particular class, it would seem to follow that he could not discriminate against an individual of a class on account of his business or profession.

On the other hand, we have the well-known case of *Purcell v. Daly*, 19 Abb. N. C. 301, cited as above, in which the General Term of this department affirmed the judgment of the District Court upon the opinion of Justice Monahan, holding that the proprietor of a licensed place of amusement has the right of excluding a person from his premises, although such person has purchased a ticket of admission thereto, and that the only remedy of the person so excluded is to sue and recover back the price paid for the ticket.

The question is not free from doubt, owing to the conflict of decisions of the various courts. Some light on the subject may be gained by reference to the case of *The People vs. King*, 110 N. Y. 418, where the exclusion of a colored person from a skating rink was held illegal by the Court of Appeals, and wherein theatres, hotels and inns were regarded as proper subjects for regulation by statutory enactments.

The court in this case observed that it was evident that to exclude colored people from places of public resort on account of their race was to fix on them a brand of inferiority. That while it was impossible to enforce social equality by law, the law in question (the New York Civil Rights Statute) simply insured to colored citizens the right to admission on equal terms with others to public resorts and to equal enjoyments of privileges of a quasi public character. It will be observed that the court here regarded the right of admission to a theatre as of a quasi public nature.

The rule of the common law in relation to the right of admission to a theatre was thus stated by Judge Simrall, of the Mississippi Supreme Court, in the case of *Honnell v. The State*, 48 Miss. 661-680: "Among those customs which we call the common law, that have come down to us from the remote past, are rules which have a special application to those who sustain a quasi public relation to the community. The wayfarer and the traveler had a right to demand food and lodging from the innkeeper; the common carrier was bound to accept all passengers and goods offered for transportation according to his means; so, too, all who applied for admission to the public shows and amusements were entitled to admission, and in each instance for a refusal, an action on the case lay, unless sufficient reason were shown. The statute deals with subjects which have always been under legal control."

If, then, this rule of the common law shall be adopted by the courts of our own State, and the right to admission be regarded as of a quasi public character, it is evident that the management of a theatre could not arbitrarily refuse admission to his house without some justifiable cause. I repeat that the question has not been definitely settled by the court of last resort in this State.

It seems clear that this recent decision of our Court of Appeals cannot be regarded as settling and determining the legal questions involved in the Metcalfe case in favor of the managers.

SAMUEL H. WANDELL.

Dated No. 69 Wall Street, New York, Dec. 20, 1905.

THE LIGHTNING CONDUCTOR.

The *Lightning Conductor*, a three-act comedy, with Herbert Kelcey and Effie Shannon leading the cast, was presented for the first time on any stage on Dec. 25 in the Taylor Opera House, Trenton, N. J., and was well received. The play was made by Harry B. Smith from the story of the same name. Miss Shannon played the part of Miss Randolph, an American heiress, traveling in France with her aunt, and Kelcey was a wealthy Englishman, disguised as a chauffeur.

MOZART PRODUCED.

Mozart, a poetic drama, by Mrs. Ivy Ashton Root, with Howard Kyle as star, opened at Hartsburg, Pa., on Dec. 25. The composer Mozart is the central figure of the play. The first production was well received by a large audience, which included many New York friends of the star and the author.

GOSSIP.

Chauncey Olcott has resumed his tour in *Edmund Burke*. During the next three months he will fill engagements in the principal Southern cities.

Joseph Coyne is to appear as an Indian squaw in a burlesque of *The Squaw Man*, which is to be one of the features of *Coming Thro' the Rye*.

Henry C. Mortimer has been engaged to originate a role in the forthcoming production of *The Lucky Miss Dean* at the Madison Square Theatre.

Marshall Darrach gave a series of readings at the People's Institute last week on Monday, Tuesday, Thursday and Friday evenings. His selections were from Julius Caesar, *Midsummer Night's Dream*, *Romeo and Juliet*, and *Hamlet*.

Al. H. Woods has signed Marie de Camplour three years to star in melodrama. She will open next March in a new play.

Al. Dolson, who is at present with the Pauline Hall Opera company, has signed to manage one of the Pain's fireworks spectacles next summer, making his seventh year with that firm.

Martin R. Milligan has closed his engagement as agent for the Crador-Neville Stock company and is resting at Akron, O.

Anna Stanton secured a decree of absolute divorce from Myron Calice on Dec. 16 at Tacoma, Wash.

Marion Mosby took the place of Leona Anderson in *Moonshine* at the Majestic Theatre last Tuesday night, and played the role successfully. Miss Anderson fell on the stairs of her home Christmas Day and was injured so badly that she will be out of the cast for some time.

Maxine Elliott has offered her house on West End Avenue for sale.

Members of the Princess Chic company were driven from their beds by a fire in the Exchange Hotel, Uniontown, Pa., on Dec. 26. Several were almost asphyxiated and had to be carried from the building by firemen.

Henry W. Savage has sold the South African rights to *The Prince of Pilsen* and *King Dodo* to James Nelson, of Johannesburg.

James K. Hackett will replace *The Walls of Jericho* at the Savoy Theatre by *The House of Silence* on Jan. 22. Mr. Hackett has contracted to produce this play before Feb. 1. *The Walls of Jericho* will be resumed later in the season.

John Andrus has been engaged as musical director with Joseph Murphy.

Marie Pavey and Hattie Carmontelle arrived from Liverpool on Dec. 24.

Marie Pavey and Hattie Carmontelle arrived from Liverpool Christmas Day on the *Coronia*. They were met by their manager, Al. Mayer, who escorted them uptown to a jolly family reunion.

Some of the plays to be presented at Proctor's Fifth Avenue Theatre during the present season are *A Fair Exchange*, *The Prisoner of Zenda*, *Rupert of Hentzen*, *If I Were King*, *The Proud Prince*, *Monsieur Beaucaire*, *The Second Fiddle*, *Ransom's Folly*, *The Crossways*, *Pretty Peggy*, and *Lord Byron*.

Joseph Cawthorne will begin rehearsals of a new play, *Apartment to Let*, by John J. McNally, on Jan. 29. Mr. Cawthorne will appear as a janitor.

AT THE THEATRES

To be reviewed next week:

JULIE BON BON.....Low Field's
THE CROSSING.....Daily's
THE TWENTY-THREE.....Webster's Music Hall
FOURTY-FIVE MINUTES FROM BROADWAY.....New Amsterdam
MR. BLANKET FROM IRELAND.....American
MADELINE.....Garrick

Criterion—Alice-Sit-by-the-Fire.

Play in three acts, by J. M. Barrie. Produced Dec. 25.

Colonel Grey.....Bruce McKee
 Mrs. Grey.....Ethel Barrymore
 Amy Grey.....Beatrice Agnew
 Cosmo Grey.....Cyril Smith
 Stephen Boleyn.....John Barrymore
 Leonard Dunbar.....Mary Nash
 Nurse.....Davenport Seymour
 Fanny.....Florence Busby
 Richardson.....Lillian Reed

PANTALOON.

Play in one act, by J. M. Barrie.

Clown.....John Barrymore
 Pantaloon.....Lionel Barrymore
 Harlequin.....John P. Kennedy
 The Child.....Leona Powers
 Columbine.....Beatrice Agnew

J. M. Barrie's two fantastic plays at the Criterion Theatre not only add more laurels to the author's crown but furnish a triumph for the Barrymore family—a triumph of individual merit separated from the traditions of their name. Ethel, John and Lionel, in widely different characters, show a new development of their art and, to say it briefly, do the best they have ever done. Considerable comment on the plays, most of it in praise of them, has reached this country from England, where the comedies were first produced. The longer of the two, *Alice-Sit-by-the-Fire*, appeals universally, or so far as civilization and theatres extend. Pantaloon, the one-act fantasy, is calculated to be much more appreciated by British audiences, to whom the pantomime is an institution, than to Americans, who know it today only in perverted forms.

The first is a satire on the current problem play and its effects upon young minds. Very briefly the story is this: Colonel and Mrs. Grey come back to England after a life spent in India and become acquainted with their three children, who have been sent home from the warmer climate before they were old enough to "take notice." Amy, the eldest, has developed a theory of life from the plays she has seen, and when she overhears her newly arrived mother accept an invitation to visit her bachelor room she is suddenly seized with the idea that the mother must be "saved." Amy reaches the room first and hides herself in a cupboard. Her persistence in "saving" her mother and in getting back "the letters" cause Barriessque complications, which are finally cleared when the mother learns of Amy's romanticism.

Ethel Barrymore's triumph was all the more pronounced when it is considered that her twenty odd years had to appear forty, the approximate age of Alice, the mother. She was not altogether successful in getting her appearance to correspond to her age, but in manner, speech and apparently in temperament she looked and played the mother with tenderness, delicacy and with a delightful appreciation of the humor of the situations. In one little scene in the second act, when she discovers Amy in the cupboard and believes her guilty of clandestinely meeting Stephen, the bachelor, and in her farewell to frivolity and the welcoming of her new role of *Alice-Sit-by-the-Fire* there was a convincing touch of pathos that almost turned the laughter into tears.

John Barrymore played the role of Stephen Boleyn, the bashful bachelor, with whom no one ever flirted, with a skill marked strongly by the contrast between this role and the character he assumed in the shorter play. He strikingly resembled his father, both in looks and manner, and showed a growing certainty in his methods. Beatrice Agnew as Amy Grey fulfilled Mr. Barrie's idea of the part and played it as he directs, sincerely. She was constantly and intensely earnest, getting the deep irony of the character by her directness. Bruce McKee played the genial, common-sense Colonel Grey artistically and satisfyingly. Cyril Smith, who had the same role in London, was excellent as the overwise boy, Cosmo. Mary Nash did well with the part of Leonard Dunbar, Amy's chum. Davenport Seymour caught the spirit of the play in her small part of the nurse. Florence Busby played Fanny, the maid, satisfactorily, and Lillian Reed, though rather too well dressed and too well fed, was amusing as the "Slavey" Richardson.

Mr. Barrie falls the one-act play "a plea for an ancient family." It is a family that American audiences nowadays know very little about, and many of the points of the fantastic little piece are entirely lost. Those who remember the Humpty-Dumpty of a generation ago will find more interest in it than those who have seen only the recent attempts at like pantomime. What it means when Harlequin is masked, what value to put upon Pantaloon's references to the bachelor, what the meaning of the "old un," again, and Harlequin are mute, what is the peculiar humor in an imitation red-hot poker are almost hidden mysteries. A key to the play might legitimately be printed on the programmes.

There is a little story that tells how Pantaloon, already beginning to feel that his popularity is waning, is discharged by Clown because Harlequin runs off with Pantaloon's daughter, Columbine, when Clown wanted her for himself. The return of the elopers with their baby Clown, who calls Pantaloon "old un," again restores the old gentleman's happiness and the curtain falls with a merry dance going on.

Lionel Barrymore as Pantaloon played with an astonishing representation of senility and sustained the character so thoroughly that one forgot he ever did anything else. Just one fault was noticeable: At moments his voice lost the querulous quality of old age and became too strong for his appearance. John Barrymore as Clown displayed remarkable agility and a good sense of the broad fun of clowndom. His exaggerated Cockney accent was excellent. Beatrice Agnew as Columbine was pretty, graceful and danced with a freedom that Columbine is seldom able to show. Particularly noticeable in her work was her ease in pantomime and her ability to express emotions by gestures and facial expression. John P. Kennedy, the Harlequin, was an able companion to Miss Agnew, though his dancing lacked much of the grace she exhibited. In pantomime, too, he was hardly her equal. Leona Powers, aged about ten, was an amusing counterpart of the old Clown and with as much agility and sense of fun.

Garrick—Mary, Mary, Quite Contrary.

Comedy in three acts, adapted from Sardon's Les Pattes des Mouches.

Hector Belmore.....Addison Pitt
 Mrs. Belmore.....Miriam Nibbitt
 Violet Melville.....Louise Galloway
 Manders.....Kate Jepson
 James.....John Marlowe
 Thaddeus Brown.....George Woodward
 Miss Dorothy.....Ida Vernon
 Alice.....Walter Thomas
 Herbert Danvers.....Boyd Putnam
 Hobbs.....C. A. Chandos
 Mary.....Henrietta Crossman

Some one, not mentioned on the programme, has revamped the comedy. A Scrap of Paper, that the Kendalls had adapted from the French of Sardon, and has attempted to make it appear American and modern by references to New York and automobiles. The foundation of inconsistent farce, delightful originally, and Henrietta Crossman's bubbling humor depreciate the adapter's effort, for they are the features that make this "new" play agreeable. There was no need of modernizing it. No more was there need of inculcating it with the meaningless title of *Mary, Mary, Quite Contrary*. Mary was by no means contrary, and modern, anyhow modern Ameri-

cans, are never bedeviled by such simple tricks as Mary and Bertie use, however amusing these tricks are. And let it be said that boys in long trousers and girls in ankle-length skirts, whether modern American or 1861 French, never are half so silly lovers as Violet and Alice.

But the character of Mary, even though devoid of contrariness, is a part in which Miss Crossman can revel. Her laughter bubbled and rippled across the footlights. Her hysterical lying when the jealous husband seeks his wife, her equally hysterical anxiety when she thinks the beetle has escaped, her laughing triumph over Bertie when he starts to burn the letter, found the audience in a sympathetic humor. Miss Crossman triumphed over the antiquity of the play and its modernization.

Boyd Putnam played Bertie. He was rather fair skinned for one who had traveled for three years, but he made a good opposite to Miss Crossman. There was a little too much heaviness in his manner, however, and he gave but little outward evidence of being consumed by an ever-burning love for Mrs. Belmore. Mrs. Belmore was played by Miriam Nibbitt, who was pleasant to look upon, but who acted rather crudely at times, and was not convincingly lovable. Ida Vernon was the maiden aunt, Miss Dorothy, and seemed to dislike the part very much. She was more like a dowager duchess than a maiden aunt. Louise Galloway as Violet spoiled what would have been a fairly satisfactory work as a peculiar, affected liap and the dialect of a Western melodrama ingenue. Kate Jepson did all that could be done with the part of Manders, the housekeeper. Addison Pitt, made up to resemble the president of Yale University, competently played Hector Belmore, the jealous husband. George Woodward was agreeably amusing as Thaddeus Brown, the bug enthusiast, and appeared to appreciate the comedy of the play better than any other of the men. Walter Thomas as Alice was either very bad or the part was unsuited to his age and long trousers. In either case his appearance was painfully silly. John Marlowe gave a good impersonation of James, the butler, and C. A. Chandos was acceptable as Hobbs.

The comedy is too good to be spoiled by modernization, and, coupled with Miss Crossman's delightful playing, it furnishes an agreeable relief from plays with vague purposes and neurotic characters.

Knickerbocker—Mlle. Modiste.

Comic opera in two acts, by Victor Herbert and Henry Blossom. Produced Dec. 25.

Henry de Bouvray.....William Pruette
 Captain Etienne de Bouvray.....Walter Percival
 Hiram Bent.....Claude Gillingwater
 Gaston.....Leo Mars
 General Le Marquis de Villefranche.....George Schneider
 Lieutenant Rene La Motte.....Howard Chambers
 Madame Cecile.....Josephine Bartlett
 Fanchette.....Edna Fasset
 Nanette.....Blanche Morrison
 Marie Louise de Bouvray.....Louise Le Baron
 Bebe.....Marie Le Baron
 Fleurette.....Ada Meade
 Mrs. Hiram Bent.....Bertha Holly
 Fifi.....Fritz Scheff

Mlle. Modiste, the new Fritz Scheff opera, proved several things more or less conclusively: Victor Herbert's music is thoroughly effective, but it is becoming more and more "all of a kind." Henry Blossom is much better as a librettist than as a creator of legitimate comedy, and scenic ideas borrowed from other productions—borrowed, as most people borrow books, with no intention of giving any credit to the lender—are not necessarily successful acquisitions. No one can long go the rounds of the New York theatres without becoming a student of theatrical kleptomania. Given from two to five acts which must be filled with material and having no material scruples as to where or how it may be obtained, once he has discovered the emptiness of his own imagination, the ambitious author naturally takes to intellectual burglary and excuses himself on the time worn plea of "imitation." Imitation and coincidence. This is said neither with particular reference to Henry Blossom nor to Victor Herbert, who conscientiously extracts principally from his own earlier works. William Shakespeare himself did that repeatedly, so perhaps there is nothing unkindly about the modern manner of helping oneself to whatever is convenient. The first scene of Mlle. Modiste suggests the florist's shop of Veronique in all its essentials, the second scene is reminiscent of Babette and the third makes us think, like Lewis Carroll's wraith, "of many things." Just those qualities in the handicraft of Henry Blossom that made *A Fair Exchange* a failure produced admirable results in a comedy libretto. Operatic characters are unreal anyhow and the more artificially brilliant the dialogue the better for all concerned. Hiram Bent's description of himself, for instance, as a promoter, a man that will furnish the ocean if you get the ships," would have been less laughable in a legitimate play just in proportion as it would have appeared more forced.

The plot was luminously transparent, which is surely the best sort of an intrigue for such a purpose when the music and the dialogue are sufficiently entertaining to sustain the interest. Fritz Scheff, alias Mlle. Modiste, alias Fifi—which last was her real name in the opera—was the brightest and most popular, as well as the most valuable of the girls in the Parisian hat shop of Mlle. Cecile. She could sell more hats for more money than even either of Madame's two charming daughters, Fanchette and Nanette. Young Capt. Etienne de Bouvray loved her and proposed to marry her, but, since she was only a shop-girl, his uncle, Comte Henri, threatened him with disinheritance and all the dire vengeance of social ostracism. Madame wished to wed her to Gaston, the agreeable spendthrift of a son, then, by permanently acquiring her and her money, he would pay all. Fifi loved Etienne too much to marry him in face of his uncle's objections. She abandoned both the shop and her lovers, took the money Hiram Bent had lent her by a kindly subterfuge, and went upon the operatic stage. In the second act she was the reigning operatic queen of the season and had consented to sing gratis at a charity bazaar over which the old comte was to preside. Having recognized her the old fellow refused to listen to reason, and, declaring that she should not have an opportunity to meet Etienne again, ordered her out of the house and sent to the opera for a performer. Fifi came back from the opera in another costume and under her professional name, and sang so charmingly that the crusty old bachelor, who had truly been aching all the while to grant Etienne anything in the way of a wife that he might have a fancy to, retracted all his oaths and left the young people to suit themselves. Fritz Scheff, looking up into the eyes of her ardent lover, gently said, "I'll have to call you down a little. And he came! The old count, who had never been married because he had moral scruples against divorce, was certainly the best character of the composition. His song, "I Want What I Want When I Want It," though by no means the only capital piece of music, was the best. There were a number of other good songs, such as "The Time and the Place and the Girl," and there was an excellent farewell chorus at the conclusion of the first act.

As Mlle. Modiste Fritz Scheff had a part pre-eminently adapted to her capabilities, full of vitality and fun and with enough ambitious music to make the singing a factor in itself. She may reasonably expect to be borne high on a wave of popular appreciation, much higher than during her previous engagements on Broadway. Her voice has lost something of that sweet quality it possessed when she was a favorite at the Metropolitan Opera House, but she has a tendency to wander from the key, yet both her voice and her technique were eminently superior to anything a comic-opera audience has any normal right to demand. Her most effective and most exacting song was that wonderful trilling melody which she sang at the charity bazaar. As has already been intimated William Pruette was a great success as the gaily bachelor; he sang well, he acted well and he was finely sympathetic, as if in spite of himself. The audience was perfectly willing that the old fellow should get anything he wanted when he wanted it. Claude Gillingwater

was a clever type of philanthropic American capitalist and Leo Mars, the tenor, got a laugh every time he appeared as the smiling, complacent and very Gallic artist. Howard Chambers, Lieutenant La Motte, had a good bass voice. George Schneider did a fair character bit as the General and R. W. Hunt was a comical burlesque porter. Josephine Bartlett as Mme. Cecile made a hit when she sang in the lowest of her contralto notes, "I Don't Like to Be a Cat"; her daughters were both pretty girls and good light sopranos and Marie Louise was mediocre. Fleurette and Mrs. Hiram Bent were acceptable and Miss La Mora showed herself to be an exceptional danseuse.

Lyric—The Babes and the Baron.

Musical extravaganza in two acts. Book by A. M. Thompson and Robert Courtneidge; American version by Robert B. Smith. Music by H. E. Haines and others. Lyrics by Charles M. Taylor. Produced Dec. 25.

The Baron.....Junie McCree
 Robin Hood.....Maude Lambert
 Jack Tarleton.....Louis Wesley
 Bill Ruff.....Mabel Wilbur
 Will Scarlet.....Vera Cameron
 Little John.....Margaret King
 Allan A'Dale.....Will Archie
 Charlie.....Adele Cox
 Touser.....Alfred Latell
 The Cowardly Policeman.....Eddie Garvie
 The Duke.....Marie Le Baron
 Chinaman.....David Rogers
 Cinderella.....Lillian Coleman
 Lena Pickles.....Carrie Behr
 Florida.....Florence Guise
 Thyrille.....Florence Trevillion
 The Fairy Godmother.....Lillian English
 Dorothy.....Gertrude Douglas
 Dorcas.....Margaret Von Kesse
 Phyllis.....Marie Le Baron
 Royal Messenger.....Mildred Warde
 The Toy Soldier.....Fred Walton

Though rather free from originality in book or score, there are enough hard-working, real comedians and laugh-producing business in *The Babes and the Baron* to supply several paupered musical plays with material without sacrificing much of the merit of this new, Americanized English extravaganza. Several scenes, in setting and in story, are reminiscent of another musical play that has had long run recently, and some of the lyrics are more than reminiscent of lyrics heard before this season. But few if any of the current representatives of the genus musical comedy have such a good supply of well-fitting funny people who do things artistically without the use of an axe or a slatstick.

Of plot there is almost none. Robin Hood, the well-known and esteemed outlaw, is in love with Cinderella, daughter of a haughty baron, formerly Bill Burke, robber. In the last scene Robin and Cinderella announce that they are to be married. The Baron, in order to secure a legacy left to his nephew and niece, Charlie and Adele, has the children kidnapped by a couple of his former companions. The children are protected by a large and human-like dog named "Touser," are found by Robin Hood and his band and returned in time to foil the wicked uncle. The two robbers are punished by being compelled to marry the historic, ugly step-sisters of Cinderella. During the interval between the first and the last scenes the Baron keeps a department store, the children are taken to Toyland, and there are songs and marches by the prettiest chorus seen in New York for a long time.

Of the cast Fred Walton as the Toy Soldier stands first. This is Mr. Walton's first appearance in New York and the first time that audiences here have had a chance to see to what artistic perfection pantomime may be brought. The Toy Soldier has not a line to speak, yet he drills a company of dummy figures, settles a quarrel between two of them, acts as clerk in a goods store, is a personal conductor for the children in Toyland, and unavailingly attempts suicide by drowning. He is made up to resemble his dummy command and looks exactly like them, yet he expresses with his wooden face more emotions than the average actor is able to express with hands, face and voice combined. His dancing, too, is of exceptional merit.

Junie McCree has the role of the Baron and plays it with genuine humor. His automobile specialty, in which Charlie and Adele have a share, is uproariously funny, and his appearance as proprietor of a department store provides him with opportunity for clever work. Maude Lambert has the part of Robin Hood and her voice is heard to advantage in several songs, of which "The Light of the Honeycomb" seems to be the most popular. Lillian Coleman makes a pretty Cinderella, though rather lacking in spirit. She has a song with chorus about a tailor's dummy that receives considerable applause. Carrie Behr plays the part of Lena, the German nurse, with vivacity, but with very little dialect. With the Baron she sings a polyglot song with a catchy though somewhat familiar air—"I Would Like to Be Your Pal," by title. James C. Mariow and Louis Wesley as the two robbers, Ruff and Tuff, support the Baron in much of his comedy work, and have several good scenes for themselves, in which they appear to advantage. Eddie Garvie as the Cowardly Policeman makes much of the few opportunities he has. Will Archie as Charlie and Adele Cox as Adele are completely at home in these roles, and Archie plays a mischievous boy with the same art he puts into all the roles he attempts. Alfred Latell makes the dog "Touser" a realistic animal with human intelligence. Edward Craven as the Duke does a bit of pantomime cleverly. Florence Guise and Florence Trevillion are sufficiently catfish for the two ugly step-sisters. The other speaking parts are satisfactorily filled.

A feature of the piece is the dancing of La Petite Adelaide, a small and charming young person whose art is of the highest quality. A march of the toy, a brass band of women players, the setting of the department store and of the forest in the second act, and the general costuming of the chorus are all effective. The music is light and hardly calculated in any part to become popular. Probably the topical songs "Knock Wood" and "Think It Over" and the song "Milo," with a novel chorus effect, all three sung by the Baron and the robbers, will be the best remembered among the musical numbers.

Liberty—The Gingerbread Man.

Musical comedy in two acts, by Frederic Ranken and A. Baldwin Sloane. Produced Dec. 25.

Kris Kringle.....J. P. MacSweeney
 Machevalius Fudge.....Homer Lind
 Madame Santa Claus.....Rose Snow
 Doughnut.....Gilbert Gregory
 Marshmallow.....W. H. Mack
 Wonderous Wise.....Helen Bertram
 Jack Horner.....Joseph Welsh
 Simon Simple.....Uria Rotger
 Toffee.....Eddie Redway
 The Gingerbread Man.....H. L. Zeda
 The Fiery Dragon.....Frankie Bailey
 Duke of Pie.....Mae Le Baron
 Cookie, a Baker's Boy.....Almyra Forrest
 Mlle. Bon-Bon.....Harriet Burt
 Margery Daw.....Nellie Lynch

Even a gingerbread man may be dramatized—or made into a musical comedy, which is a totally different thing—if one has resolutely made up his mind to the stupendous task. Frederic Ranken left the book and lyrics of *The Gingerbread Man* behind him in a posthumous state when he passed on and upward. A. Baldwin Sloane wrote the music and wrote it with so much verve that one may correctly speak of its having been "composed." Whoever had charge of the costuming is the one man concerned in staging the piece who deserves to be severely reprimanded. He insisted on crowding the stage with hosts of women in the closest of close fairs so continually and unnecessarily that he succeeded in vulgarizing the tone of the entire entertainment. When operas such as *Veronique* and the more commonplace *Moonshine* have absolutely proved how superfluous these degrading anatomical exhibitions are it is curious and regrettable that those responsible for the presentation of this latest fantasy should have chosen to make their appeal to the most rudimentary of public in-

stincts. Two-thirds of the programme was taken up with the names of these figurines, and some portion of the audience may have been interested in making a leisurely inspection of their individual "points." Except for this one heinous offense to all good taste, the settings had many unique and charming qualities to recommend them. The first act was supposed to take place in Santa Claus Land, the centre of the stage representing a sort of open ocean, or, at least, a sort of which were grouped all the different buildings of Kris Kringle's various manufacturing departments. The scene of the second act was "the dividing line between the realms of King Sugar Plum and King Bunn," all the buildings and gateways and walls being constructed of appetizing cakes and confections.

The cast of characters was a grand array and choice of old names familiar in Mother Goose Rhymes. There was something which masqueraded as a plot for this "fantasy fairytale," as the programme describes it; but the interest was centered wholly on the theatrically humorous dialogue, the very bright lyrics, the excellently contagious music, and the singers. In the beginning, long before the opening of the play, Mlle. Bon-Bon had been a princess, but she had been changed first into a plum and thence into a confectioner's salesgirl. This had originally been the work of that malevolent and malicious dealer in black art, Machevalius Fudge, who had more recently taken a contract to work the whole spell backwards, returning to Mlle. her royal rags. Mlle. and Jack Horner had fallen mutually in love, and the "sympathetic note," if there was any at all, consisted of Jack's desolation when Mlle. was transformed in the midst of a theatrical upheaval of thunder and lightning and carried away in an airship. Ultimately the Gingerbread Man himself turned out to be a royal personage, willing to abdicate in favor of Jack, who happened to be his son and heir. Except Mrs. Santa Claus, the "good fairy," who attempted to confound the knavish tricks of Fudge, the other characters were all incidental to the main idea. The wonder of the evening was a fiery dragon who belched Wagnerian smoke and flame and whose interior workings were cleverly manipulated by H. L. Zeda, a man gifted with a singular talent for wriggling along more or less as the biblical serpent. The scenic sensation was a song with the refrain of "Moon, Moon, Moon," as pretty a serenade melody as has been heard in musical comedy for many a day. Mlle. appeared among the clouds, sitting close in the embrace of the new moon, which would swing half way in its arc across the stage and then stop while she sang an answer to Jack's amorous petition. The tune of "Mlle." served as a basis for the finales and reappeared so constantly that by the end of the evening half the audience had caught the infection and could whistle it without a blunder. Other very successful songs were those entitled "Nursery Rhyme," "Land of Bon-Bon," "John Dough," "Nursery Rhyme," and a sextette of "Every Little Something."

J. P. MacSweeney, whose name heads the programme in the character of Santa Claus, literally had nothing to do except to wear his whiskers and speak perhaps a dozen or two unimportant lines. Homer Lind was not particularly funny as Machevalius of the evil eye, but he did the character full justice and showed the undeniable results, especially in his singing, of patient labor. Rose Snow, having been clad in tights and a ballet skirt, was glowing and red surrounded with a tin star and left to his own devices for completing a hideous burlesque of a good fairy every whit as offensive as the similar role in *The Pearl and the Pumpkin*. Jack Horner himself was impersonated by Helen Bertram, who would never have achieved in this role the enviable popularity she has acquired in other mediums. Her appearance certainly was not very romantic and her voice has begun to show signs of hard use and abuse. Almyra Forrest, on the contrary, was utterly fascinating as Mlle. She sang unusually well, her acting was artistic and her personality had not a trace of the customary show-woman taint. Nellie Lynch also gave an entertaining performance as the village tomboy, for she was filled with exuberant vitality. Eddie Redway was the Gingerbread Man himself and looked the part in his ingenious brown garb and brown face, with frosted ornaments on his clothes and frosting about his eyes and mouth. His work was good and conscientious, yet not by any means so funny as that of W. H. Mack, who acted the part of Wonderous Wise. However, he was much more laughable than Joseph Welsh as Simon Simple. Santa Claus had two very ridiculously bad boys in Gus Weinberg and Gilbert Gregory. Less important parts were fairly well played by Lillian Leon, Uria Rotger, Frankie Bailey and Harriet Burt.

Garden—As Ye Sow.

A drama in four acts by the Rev. John Snyder. Produced Dec. 25.

Rev. John St. John, D.D.....Frank Gillingwater
 Dora Leland.....Charlotte Walker
 Frank Leland St. John.....Frankie Bailey
 Mrs. St. John.....Marie Taylor
 Belle St. John.....Kate Bantson
 Little Katy.....Oliver Wright
 Dr. Bob Billings.....Charles E. Craig
 Beason Bassett.....Mac M. Barnes
 Captain Hanks.....May McCabe
 Hulda Cushing.....Forrest Robinson
 Steve Straton.....Douglas Fitch
 Dolly Hinkleley.....Mae Chapman
 Mrs. Bassett.....Pearl Sanford
 Al Spencer.....Frederic D. Freeman
 Samson.....Ben Cotton

As Ye Sow, which is honestly advertised as "a play for the masses," is a four-act melodrama clad in all the respectable stage paraphernalia of a legitimate production, and so well clad that one is inclined to regard the exhibition with considerable favor. If the minister portrayed in the play could have been secretly strangled and drowned in some of the real water which fell in the storm scene the whole situation would immediately have gained in sincerity. The trouble was not with the actor who played this leading role, but with the sublime and angelic affectation of the author's conception. There was comedy in the play—farceful but laughable—some genuine wit in the dialogue, any amount of melodramatic suspense, a wealth of scenery, a thunderstorm, and a scenic coup on the arrangement of which the stage artist who devised it deserves to be warmly congratulated.

The plot will sufficiently illustrate the moral which is supposed to adorn the tale, and whether one regards the ethical appendage as ornamental or simply banal its presence must be admitted, since the piece was composed by the Rev. John Snyder—whose sermons are presumably far more dramatic and far less psychological than the polite dissertations which we are accustomed to hear from the pulpit of the present day. Where the Rev. John Snyder got his data about life on Cape Cod, with such a preacher, such a life-saving crew—as a matter of fact these brave heroes take a two months' vacation in Summer—and a negro minstrel town crier, is a mystery. Of course he lived there and saw it with his own eyes, which suggests that his mental vision must be peculiarly distorted by some kind of mislabeled astigmatism. In such a composition, however, the veracity or verisimilitude of the characters is of comparatively little importance. The Rev. John Snyder has pursued a certain number of old joke books and current humorous journals most profitably, and somehow he has contrived to acquire a strong sense of dramatic construction and theatrical effect. What is still more extraordinary in an unprofessional writer, he has learned when and how and why to crowd the stage with supernumeraries. After seeing the production one cannot help reflecting that it would not be a bad idea for certain preachers and playwrights to exchange vocations. As to the moral force of this dramatized sermon little need be said. The audience was absorbed in the dramatic action, intensely interested in watching the two brothers reap the opposite harvests of their good and evil deeds, but was not much troubled with any didactic appreciation. If you are a saintly minister you may possibly become enamored of the wife of your ungrateful brother, and if you persist in being good you may ultimately marry her.

The Rev. John St. John, who, according to the

(Continued on page 12.)

fair house and co. The Wizard of Oz 25 pleased two full houses; good co. Otis Skinner in His Grace of Grammont 26; best this season; pleased large and enthusiastic audience. The Gypsy Girl 27. Well's Band 28. David Proctor in A Message from Mars 30. **COLDWATER-THEATRE OPERA HOUSE** (John T. Jackson, mgr.): String (Orchestra) Dec. 14-18; fair business. The Lighthouse Robbery 21; fair house. The Girl from Mars 23 failed to appear. In a Woman's Power 25. The Wizard of Oz shifted from 23 to 27. Scott's Novelty on 1. afternoon and night.

BAY CITY-WASHINGTON (W. J. Daunt, mgr.): Parsifal Dec. 21, 22; fine, to fair business. Well's Band 23, pleasing light house. Sleeping Beauty and the Beast did good business 24, 25; co. fair. Message from Mars 26. Gypsy Girl 31. To Die at Dawn 1. Volunteer Organist 7. Primrose Minstrels 8.

GRAND RAPIDS-POWERS (H. G. Sommers and Co., mgrs.): Sam Bernard in The Holiding Girl Dec. 23 to good business. A Message from Mars 25 to large house. Otis Skinner 27. Parsifal 29, 30. MAJESTIC (O. Stair, mgr.): Behind the Mask (first time) 24; strong play; pleased good sized audience. The Gypsy Girl 25-30.

BATTLE CREEK-POST (E. R. Smith, mgr.): Cook Majestic Dec. 19-23; pleased fair house. Plays: The Parish Priest, Was She to Blame, Camille, The Golden Child, Blanche's Papa, The Tie That Binds 25 (local); light house; satisfactory. The Maid and the Mummy 14. First Fall! First! 16.

MUSKOGEE-GRAND (R. F. Meyerbaum, mgr.): Message from Mars Dec. 24; pleased good business. Mugs Landing 25 canceled. Well's Band 27. York and Adams 28 canceled. Parsifal 29. A Daughter of Devon 31. Wizard of Oz 2. Peppy from Paris 10. Maid and the Mummy 14.

PORT HURON-CITY OPERA HOUSE (L. T. Bennett, mgr.): Parsifal Dec. 20; pleased fair business. Sleeping Beauty and the Beast 23; good co.; light business. North Brothers 25-30 opened to R. O. O.

SAGINAW-ACADEMY (George Pearlstein, mgr.): Well's Band to fair business Dec. 24; excellent. Parsifal 25 to two good houses. Sleeping Beauty and the Beast 26. Message from Mars 27. To Die at Dawn 31. The Gypsy Girl 1.

BENTON HARBOR-BELL OPERA HOUSE (Fred Feltus, mgr.): To Die at Dawn Dec. 25; fair co.; two good houses. Wizard of Oz 25. Jessie Mae Hall 3. Eugene Debs 7. Gordon's Minstrels 8. Human Hearts 12.

HANCOCK-KERRIDGE (Ray Kerridge, mgr.): Why Women Sin Dec. 24; pleased a small house; co. good. Arcturion 25-30 (Reveries and Co., props); Vanderville to good business.

OWASO-OPERA HOUSE (C. Metzbach, mgr.): To Die at Dawn Dec. 26. ITEM: Forry L. Brett, of the team of Brett and Mason, opened a Vanderville house 25.

ADRIAN-CROWELL OPERA HOUSE (C. D. Hardy, mgr.): Parsifal 5. Eight Bulls 8. Crocker's educated horses 11-13.

TRAVES CITY-STEINBERG'S GRAND (Steinberg Brothers, mgrs.): Wizard of Oz 6. CADILLAC-THEATRE (C. E. Russell, mgr.): Wizard of Oz 5. The Maid and the Mummy 15.

MINNESOTA.

PARIBAUT-OPERA HOUSE (Ward and Arthur, mgrs.): Harvey and Hall's Minstrels Dec. 20; fair co.; Vanderville features good; light business. Lyman H. Howe's moving pictures 21; excellent exhibition; fair business. What Women Will Do 25. Mr. Wife's Family 3.

ROCHESTER-METROPOLITAN (J. E. Reid, mgr.): The Tenthred Dec. 20 to good business; excellent co. Harvey and Hall's Minstrels 21. A Son of Rest 20. Walker Whitehead 3. The Britt-Nelson pictures 5.

ST. PETER-OPERA HOUSE (Ludcke Bros., mgrs.): Lyman H. Howe's moving pictures Dec. 20; fair business. Dora Frankendorf 3. What Women Will Do 25. Dora Frankendorf 3. Walker Whitehead 5.

WINONA-OPERA HOUSE (O. F. Burlingame, mgr.): The Tenthred Dec. 21 to light business. Harvey and Hall's Minstrels 23. My Wife's Family 30.

CROOKTON-OPERA HOUSE (C. P. Walker, mgr.): Britt-Nelson pictures Dec. 19; fair house; excellent. Harold Nelson 1-3.

MISSISSIPPI.

NATCHES-BAKER GRAND (R. M. Clark, mgr.): When We Were Twenty-one Dec. 20; co. excellent; and house. Sweet Clover 21 did not arrive on account of railroad wreck. Mademoiselle 22. A Son of Rest 25. What Women Will Do 25. Little Johnny Jones 1. Show Girl 2. West and Vodka 4. Black Field 6. Paul Gilmore 11. How Merit 15.

JACKSON-CENTURY (O. O. Robertson, mgr.): Sophia Brandt in The Maid and the Mummy Dec. 20; pleased good house. Doreilly and Hatfield's Minstrels 27. Florence Roberts 30. The Show Girl 1. West and Vodka 2. Little Johnny Jones 4. Sweet Clover 5. The Tenthred 6. Paul Gilmore 5.

MISSOURI.

JOPLIN-CLUB THEATRE (L. F. Ballard, mgr.): Century Stock on Dec. 19-20; good co. and business. House Motrice on the Pacific in pleasant as usual large and fashionable audience. Over the Moon 25. A Son of Rest 26. The Tenthred 27. Pauline Hall Opera on 28. The Tenthred 29. Irish Pawns 30. The Tenthred 31. Pauline Hall Opera on 32. The Tenthred 33. Pauline Hall Opera on 34. The Tenthred 35. Pauline Hall Opera on 36. The Tenthred 37. Pauline Hall Opera on 38. The Tenthred 39. Pauline Hall Opera on 40. The Tenthred 41. Pauline Hall Opera on 42. The Tenthred 43. Pauline Hall Opera on 44. The Tenthred 45. Pauline Hall Opera on 46. The Tenthred 47. Pauline Hall Opera on 48. The Tenthred 49. Pauline Hall Opera on 50. The Tenthred 51. Pauline Hall Opera on 52. The Tenthred 53. Pauline Hall Opera on 54. The Tenthred 55. Pauline Hall Opera on 56. The Tenthred 57. Pauline Hall Opera on 58. The Tenthred 59. Pauline Hall Opera on 60. The Tenthred 61. Pauline Hall Opera on 62. The Tenthred 63. 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MUSIC PUBLISHERS.

FLORENCE BINDLEY

HAS ANOTHER SONG SUCCESS

IN

"My Billy Boy"

WHICH SHE FEATURES IN

"The Street Singer"

EASTERN

Published by

MUSIC MASTER FEIST
NEW YORK



Mr. and Mrs. Mark Murphy have had to respond to repeated encores at Hurd's and Seamon's the past week with the new Irish song entitled "Larry."

Diamond and Smith introduced the new march song, "Sister," Christmas week at Pastor's and are using a new set of slides posed by Alfred Simpson, with moving pictures, in the chorus, which were made expressly for them by the Vitagraph Company.

Edith Howard writes F. B. Haviland from the Far West that "Starlight" and "Paddle Your Own Canoe" are sweeping that part of the country.

Virginia Earle's new act is expected to meet with much success in vaudeville. Her principal song, "I Could Learn to Love You," published by the Continental Music Company, will be one of the biggest "encore getters" she has ever had.

Allie Vivien, with the European Sensation Company, is taking from four to five encores at every performance singing "Would You Care?" as is also Mr. Howell, of the Jersey Lilies company, who also has to respond to repeated encores with "Would You Care?" which is put on in a beautiful manner as a serenade.

C. L. Partee, of the Partee Music Company, has received an order from Agnes and Arthur Lynch for the slides to "Lights of Home." They are going to feature this song in all the prominent vaudeville houses in England.

The new musical comedy, "Coming Thro' the Rye," the latest production under the direction of George W. Lederer, opens at the Herald Square Theatre, New York, Jan. 8. The company is filling a short preliminary season on the road, and judging from all reports the play meets with approval wherever presented. The book and lyrics are by George V. Hobart and the musical settings by A. Baldwin Sloane and John Sebastian Miller. There is one unusual feature about the songs; instead of twenty or twenty-five indifferent pieces there are only about half this number, but each song is carefully selected for the situation and there are some which are "pitchforked" into the piece indiscriminately and without rhyme or reason. The six principal numbers which the trade report as selling are "Fiji," "My Broncho Boy," "Come, My Love, to Araby," "Good-bye, Little Too-Too Sam," "Nicest Man I Ever Saw," and "I Love You Because You Are You." Coming Thro' the Rye is the first of the Lederer pieces which has been booked by a London manager for production since The Belle of New York. Joseph W. Stern and Co. publish all the music of the piece.

Harry Plier is singing "The Leader of the German Band" at all the good houses around New York. He does it in an original way and it has come to be a strong feature of his act. Published by F. B. Haviland Publishing Company.

George Wilson, at Keith's, was very successful with "Sympathy," by Kendis and Paley, the boys who wrote "Won't You Fiddle Me?" and "My Irish Molly O," by Jerome and Schwartz.

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Dedicated to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS, 21 W. 22d St., N. Y. (Meyer Cohen, Mgr.)

VOL. II.

NEW YORK, Jan. 6, 1906.

No. 28

Miss Katharine Trayer's success with "Dreaming, Love, of You" is great. As is also her rendition of "Central, Give Me Back My Dime." James Aldrich Libbey's superb rendering of Chas. K. Harris' masterpiece, "Would You Care?" places him today as America's representative baritone. This grand singer's voice seems to grow richer and more powerful, and retains its beautiful and mellow quality which has made him famous. "Would You Care?" as rendered by this artist thrills and holds spellbound his hearers until the last cadence has vibrated and softly died away upon the waves of sound. Miss Katharine Trayer, dainty, chic, with a magnetic charm that is possessed by few, sang herself into the hearts of her audiences with her matchless rendition of "Dreaming, Love, of You," a beautiful love song, breathing the purest sentiment, a poetic musical inspiration by that wizard of ballad compositions, Chas. K. Harris. A beautiful song, a beautiful woman with a beautiful voice beautifully phrasing this composition, was one of the big attractions last week. Two sinners, two actors, two grand and glorious compositions — vaudeville has not their equal today.

As predicted in our previous issue, Diamond and Smith, with their singing and illustrating of the new march song "Sister," have created a positive sensation at Pastor's Theatre the past week. They claim it is the greatest song since "Dolly Grey," and rightly so, as it has all the dash and vim to swell it into one of the biggest successes that has ever been placed before the public, and it is safe to say that at the Howard Theatre, Boston, New Year's week, they will duplicate their Pastor's success.

The Six Musical Cutties find the new ballad, "In Dear Old Georgia," an excellent number, and respond to many encores as a result of their clever rendition of it.

Anna Laughlin, now in vaudeville, is singing "Won't You Take Me Home With You?" written by Jean Lenox and Harry Sutton. She is wearing a dress similar to the one she used in The Wizard of Oz in the character of Dorothy. Miss Laughlin considers this song one of the daintiest of the season.

The C. C. Pillsbury Company, of Minneapolis, has just published advance copies of "De Cleanin' Man," by Day and Harris, the authors of "On a Holiday." Singers of soon songs are promised many encores on this song.

Joseph W. Stern and Co. have twin song hits in "Dearie" and "Little Girl, You'll Do." "Dearie" is still restricted to the use of the Sergeant Brue company, but the list of singers using "Little Girl, You'll Do," seems to grow with each hour. Among the many notices and programmes received this week we find the names of Nellie Randall, the James T. Powers Quartette, Jean Edwards, Edith Blair, George R. Donaldson, Joe Combs, of the Cinderella company; Primrose Minstrels, Dolly Jardon, and McCue and Cahill.

Florence Bindley is using "My Billy Boy" in the Eastern Street Singer company to advantage. Song and singer receive many encores.

Laura Comstock and the Orpheum Trio, at Pastor's, recently scored with the popular ballad, "In Dear Old Georgia."

"Lights of Home" is a big favorite with Director David Russell, of the Peruch-Gypsene company. It is also a big "applause getter" for the following artists: Harry Parr Moorhead, Artie Fillmore, and F. C. Daws, of Los Angeles, who is playing the Novelty Theatre circuit.

Estelle X. Willis has been extremely successful with "Sympathy."

Stuart Barnes and Bruno and Russell are singing "Sympathy," the novelty song with the short title and a whole lot of melody.

"Music Master" Feist recommends "Pal of Mine" as a tonic for any act.

"Danny" is being sung by almost every performer of note in the profession. This song is an established favorite in the race for popularity.

"What's the Use of Knockin' When a Man Is Down?" is being used and making friends for the following artists: Stuart Barnes, Lew Hawkins, Tascott and Nibbe, and Bordeaux — a pretty good start for a song which is yet in manuscript form. Published by Vincent Bryan Music Company.

The Ross Sisters are using "Out in an Automobile," a new waltz song by George Evans. A number of extra comic verses have been written for this song, which have been received with much favor.

Egbert Van Alstyne, the composer of "Navajo," has purchased an apple farm near Winchester, W. Va., which he will make his Summer residence.

MATTERS OF FACT.

John J. Pierson, four seasons with The Fodder and Jennie F. Weiburn, will be at liberty for heavy leads after Jan. 13.

Sylvia Lynden, who is meeting with success as Miss Harrington in The Walls of Jericho, was the original Iris in Ben Hur. She played in London in The Darling of the Gods with Beerbohm Tree for nearly two years.

MUSIC PUBLISHERS.

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The First Song of 1906 is not ready for publication but we have Advance Autograph Copies of

De Cleanin' Man

Just the song you want for a coon song shout. A real good thing by DAY and HARRIS, Authors of "On a Holiday."

De Cleanin' Man

Will make a hit with you sure and you have a chance to use it before the procession starts. Send for it to-day if you sing coon songs. You can't buy it yet.

C. C. PILLSBURY COMPANY,
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EVERYBODY

IS SINGING

My Irish Molly O

By Jerome and Schwartz

Sing this song if you like to respond to encores

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WHAT ARE YOU GOING TO DO?

A rollicking, frolicking midwinter two-step and march, —extra verses.

CHORUS.

So just hitch up the horse to the sleigh,
With but room for your sweetheart and you
To the jingle of bells on the way,
Your heart will beat time if it's true.
When she coyly cuddles up close,
You'll wish that the winter would stay,
If your sweetheart will smile,
For a ride in a horse sleigh.

HENRY von METZKE

SWEETHEART, I LOVE BUT YOU

A Beautiful Love Song and Waltz.

Don't delay in sending for these songs. Prof. copies free. Orchest. 10 cts. (No cards, please.)

HE IS STILL MY FRIEND.

A plaintive character ballad.

CHORUS.

Comrades together we sang these songs,
When we were boys,
Each consoling the other's wrongs,
Sharing our joys.
The life's been different, and far apart,
Nearing its end,
The truth lies yet within my heart,
He is still my friend.

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Geo. Evans' Great Waltz song

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"Since Nellie Went Away"

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Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

A BUNCH OF KEYS (Gus Bothner, mgr.): Muskogee, Okla., Jan. 2; Parson, Kan., 3; Independence 4.
A COUNTRY KID: Newton, Kan., Jan. 2; Strong City, Mo., Burlingame 4; Charlotte, N. C., 6.
A CROWN OF THORNS (Phil Hunt, mgr.): Fishkill, N. Y., Jan. 2; Schenectady 3; Camden, N. J., 4-6; Philadelphia, Pa., 8-13.
A DESPERATE CHANCE: Philadelphia, Pa., Jan.

[illegible]

FISKE, MRS. AND THE MANHATTAN COMPANY
Marriage, Grey Flaks, mrr.: Brooklyn, N. Y., Jan. 1-4.
FOR HIS BROTHER'S CRIME: Washington, D. C., Jan. 1-4.
FRANKENFELD, LAURA (Leon A. Gilson, mrr.):
St. Louis, Mo., Jan. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 8

ROBERTS, FLORENCE (E. V. Groux, mgr.; Monroe, Miss. Jan. 2, Pine Bluff, Ark., 3, Little Rock, 4, Houston, 5, Shreveport, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833,

CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal., indefinitely.

DARBY AND SPECKS: Philadelphia, Pa., Sept. 4—indefinite.

EMPIRE THEATRE: Boston, Mass., Sept. 4—indefinite.

EMPIRE THEATRE (J. E. Craven, mgr.): Billings, Mont., Wash., Dec. 24-30, New Westminster, B. C., Jan. 4—FOREPAUGH: Philadelphia, Aug. 28—indefinite.

FRANKLIN SQUARE: Worcester, Mass., indefinitely.

GAGNON-POLLOCK: Sonoma, Va., indefinitely.

GARDNER THEATRE: Cleveland, O., indefinitely.

GERMAN: Milwaukee, Wis., Sept. 18—indefinite.

GILMORE: Springfield, Mass., Sept. 4—indefinite.

GLASER VAUGHAN: Providence, R. I., Nov. 27—indefinite.

GRAND OPERA HOUSE: New Orleans, La.—indefinite.

INFERIAL: Brooklyn, N. Y.—indefinite.

LIVINGSTON (F. H. Livingston, mgr.): Detroit, Mich., indefinitely.

LYCEUM: Cape May, N. J.—indefinite.

LYCEUM: Minneapolis, Minn.—indefinite.

LYCEUM: Troy, N. Y.—indefinite.

MARLOWE: Chicago, Ill., Sept. 4—indefinite.

MOORE (J. H. Moore, mgr.): Rochester, N. Y., Sept. 18—indefinite.

MOROBBO, OLIVER: Los Angeles, Cal., July 10—indefinite.

NEW GRAND THEATRE: Salt Lake, U.—indefinite.

NEW COMPLE (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.

NOUVEAUTES: Montreal, Can.—indefinite.

PAYTON'S LEE AVENUE (Corso Payton, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.

PEPPER'S THEATRE: Chicago, Ill., Aug. 20—indefinite.

POLA'S (Lawrence B. McGill, mgr.): New Haven, Conn., Nov. 27—indefinite.

PROCTOR'S FIFTH AVENUE: New York city—indefinite.

PROCTOR'S 12TH STREET: New York city—indefinite.

SHIRLEY JESSIE: Spokane, Wash.—indefinite.

SPOONER (Mrs. J. S. Spooner, mgr.): Brooklyn, N. Y., Jan. 1—indefinite.

WEHNER'S JOSEPH ALL STAR: New York city Jan. 1—indefinite.

WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.

REPERTORY COMPANIES.

ANGELL'S COMEDIANS: Washington, Kan., Jan. 1-4.

BENNETT-MOULTON (J. E. Bennett, mgr.): New Bedford, Mass., Dec. 25-Jan. 4, Brockton, Mass., Jan. 4-11.

BENNETT-MOULTON (C. H. Goodrich, mgr.): Wilmington, Conn., Jan. 1-4, Woonsocket, R. I., 8-13.

BENNETT-MOULTON (Will A. Farrella, mgr.): New Haven, N. J., Jan. 1-4, Fitchburg, Mass., 4-13.

BENNETT'S SHOW: Vinton, Mass., Jan. 1-4.

BRECKINRIDGE STOCK (Edwin Barry, mgr.): Monette, Mo., Jan. 1-4, Eureka Springs, Ark., 8-13.

BROWN, KIRK (J. T. Macaulay, mgr.): Birmingham, N. Y., Dec. 1-13.

CARROLL COMEDY (John Carroll, mgr.): Columbia, Pa., Jan. 1-4.

CHICAGO STOCK (Charles H. Bossmann, mgr.): Chicago, Ill., Jan. 1-7.

COOK-CHURCH (J. W. Taylor, mgr.): Du Bois, Pa., Jan. 1-4, Painesville, 8-13.

CORNELL STOCK (W. E. Cornell, mgr.): Akron, O., Jan. 1-4, Elgin, 8-13.

CRADOCK-NEVILLE (Charles H. Neville, mgr.): Zanesville, O., Jan. 1-4, Parkersburg, W. Va., 8-14.

DEAN, LOUIS: Palestine, Tex., Jan. 1-4.

DUDLEY, FRANK: Tuscaloosa, Ala., Jan. 1-4, Columbia, Miss., 8-13.

ELFORD STOCK (W. S. Wolfing, W. Va., Jan. 1-4.

EMPIRE THEATRE: New Westminster, Wash., Dec. 31-Jan. 4, Port Annapolis 7-10.

ERWOOD STOCK: Coshocton, O., Jan. 1-4.

EWING, GERTRUDE: Denham, Tex., Jan. 1-3.

W. H. Hedges, N. J., Dec. 8-13.

FENBERG STOCK (Easton, George Fenberg, mgr.): Manchester, N. H., Jan. 1-4.

FLEMING, MAMIE: Wilmington, Del., Jan. 1-4, Harborsburg, Pa., 8-13.

FLYING STOCK: Brockton, Mass., Jan. 1-4, New Bedford 8-13.

FRANKLIN COMEDY: St. Edwards, Neb., Jan. 1-3.

GENNELL, MINA (Minelli Bros., mgrs.): Charlotte, N. C., Jan. 1-4.

GUY STOCK (Mrs. O. Jan. 1-4, Oil City, Pa., 8-13.

HALL, DON C.: Salamanca, N. Y., Jan. 1-4.

HARBOUR COMEDY (C. K. Kennedy, mgr.): Hiddoford, Me., Jan. 1-4, Concord, N. H., 8-13.

HERRINGTON STOCK: Maquette, Ia., Jan. 1-3, Marshalltown 4-7.

HERALD SQUARE STOCK: Mt. Jewett, Pa., Jan. 1-4.

HUMBLEIN'S IMPERIAL STOCK: Madison, Wis., Jan. 1-4.

HOYT'S COMEDY (H. G. Allen, mgr.): Chattanooga, Tenn., Jan. 1-4, Gainesville, Ga., 8-13.

HUNT STOCK: Battle Creek, Mich., Jan. 1-4.

HUNTLEY STOCK (J. H. Huntley, mgr.): Woonsocket, R. I., Jan. 1-4, Herkhill, Mass., 8-13.

INTERNATIONAL STOCK: New York, N. Y., Jan. 1-4.

JOHNSON-HARRINGTON: Watertown, Wis., Jan. 1-7, Beloit 8-13.

JOHNSON, GRACE: Oakdale, Wash., Jan. 4-6.

KARROLL STOCK: Norwich, Conn., Jan. 1-4, New London 8-13.

KELLER STOCK (A. M. Keller, mgr.): De Soto, Mo., Jan. 1-4, Puyallup 8-13.

KENNEDY, JAMES J. (O. E. Wess, mgr.): Haverhill, Mass., Jan. 1-4.

KENNEDY PLAYERS (T. H. Delevan, mgr.): Dalton, Ga., Jan. 1-4, Columbia, Tenn., 8-13.

KERKHOFF-HILLMAN (Ivan Kerkhoff, mgr.): Benton, Mo., Jan. 1-4, S. C., 8-13.

LOCKER, THE (D. C. Lock, mgr.): Logan 4-4.

LONG, FRANK E. STOCK: Winona, Minn., Jan. 1-4.

LYCEUM COMEDY: Georgetown, Ky., Jan. 1-4.

MCADUFFE STOCK (Harry Katcoe, mgr.): Waterman, N. Y., Jan. 1-4, Ogdensburg 8-13.

MANHATTAN STOCK: Newburgh, N. Y., Jan. 1-4, Roundout 8-13.

MARKS BROTHERS (H. W. Marks, mgr.): Nashua, N. H., Jan. 1-4.

MARSH BROTHERS (Tom Marks, mgr.): Brandon, Can.—indefinite.

MAY, VERA: Eau Claire, Wis., Jan. 1-3.

MORLEY STOCK: Shawnee, I. T., Jan. 1-4, Muskegon 8-13.

MURRAY AND MACKAY (John J. Murray, mgr.): Lebanon, Pa., Jan. 1-4.

MYERS, IRENE: Norristown, Pa., Jan. 1-4.

MYRICK-HARDER (Eugene J. Hall, mgr.): Easton, Pa., Jan. 1-4, Yonkers, N. Y., 8-13.

MYRICK-HARDER (George H. Harder, mgr.): Easton, Pa., Ft. Madison, Ia., Jan. 1-4.

MYRICK-HARDER (W. H. Harder, mgr.): New Bedford, Mass., Jan. 2, Newport 3.

NATIONAL STOCK (George H. Hamilton, mgr.): Charleston, S. C., Jan. 1-4, Greenville, S. C., 8-13.

NEVINS-TANNER (Nevins, mgr.): Kahoka, Mo., Jan. 1-4, Memphis 8-13.

OSMAN STOCK (Jno. Osman, mgr.): Greenville, S. C., Jan. 1-4.

PAYTON SISTERS (C. Stafford Payton, mgr.): Hartwell, Ga., Jan. 1-3, Elberton 4-6, Anderson, S. C., 8-10, Newberry 11-12.

PHILAN STOCK: Lynn, Mass., Jan. 1-4.

PIPER, THE (W. M. Piper, mgr.): W. Va., Jan. 1-4.

PURNELL, KATHRYN (W. D. Fitzgerald, mgr.): Butler, Pa., Jan. 1-4.

ROGERS STOCK: Mount Jewett, Pa., Jan. 1-4.

BOWAN, GANING (K. J. Taylor, mgr.): New Bedford, Mass., Jan. 1-4, Naumke 4-4.

RUBLE THEATRE (J. V. Gannon, mgr.): Alma, Neb., Jan. 1-3, Orleans 4-4, Abilene 8-13.

SITES STOCK: Grand Forks, N. D., Jan. 1-3, Fargo 8-13, Lakota 8-10.

SWAN, LUCY, THEATRE: Tacoma, Wash., Nov. 28—indefinite.

SLATER'S COMEDIANS: Leansville, Ind., Jan. 1-4.

TOLSON STOCK (Jra F. Caden, mgr.): Ft. Smith, Ark., Jan. 1-4.

TUCKER, MARY (W. F. Jackson, mgr.): Meriden, Conn., Jan. 1-4, New Britain 8-13.

WINNINGER BROTHERS (Frank Winninger, mgr.): Jannerville, Wis., Jan. 1-4.

WOODWARD STOCK (Woodward and Burgess, mgrs.): Sedalia, Mo., Jan. 1-4.

OPERA AND EXTRAVAGANZA.

BABES AND THE BARON: New York city Dec. 23—indefinite.

BABES IN TOYLAND: Baltimore, Md., Jan. 1-4.

BELL, DIGBY: Newark, N. J., Jan. 1-4.

BLAUVELT LILLIAN: Hamilton, O., Jan. 2.

CAHILL, MARIE (D. V. Arthur, mgr.): New York city, Dec. 23—indefinite.

DANIEL, FRANK: Philadelphia, Pa., Dec. 25-Jan. 4.

ENGLISH GRAND OPERA (Henry W. Savage, mgr.): New Orleans, La., Dec. 21-Jan. 4, Vicksburg, Miss., Dec. 23, Tenn., 9, 10, Little Rock, Ark., 11, Dallas, Tex., 12-13.

FANTASIA: Boston, Mass., Dec. 18-Jan. 4.

FRITZ IN TAMMANY HALL: Chicago, Ill., Dec. 4.

GAY NEW YORK (Charles E. Barton, mgr.): Philadelphia, Pa., Jan. 1-4, Washington, D. C., 8-13.

GIRLS WILL BE GIRLS: Pittsburgh, Pa., Jan. 1-4.

GLASER, LULU: Philadelphia, Pa., Dec. 25-Jan. 4.

H. H. PALINE: Kansas City, Mo., Dec. 21-Jan. 3, Omaha, Neb., 8-13.

HERALD SQUARE OPERA: Baton Rouge, La., Jan. 7.

HUMPTY DUMPTY: Cincinnati, O., Jan. 1-13.

NEW YORK CITY THEATRE OPERA (H. Conrad, mgr.): New York city—indefinite.

JONES, PAUL, OPERA (Geo. E. Garrison, mgr.): Denver, Col., Dec. 31-Jan. 4, Cripple Creek 7, Victor, Colo., Colorado Springs 9, Pueblo 10, La Junta 11, Little Johnny Jones: New York city Jan. 1-4.

LOVERS AND LUNATICS (Mittnacht, mgr.): New York, N. Y., Jan. 1-4.

MRS. HILDA: New York city Jan. 1-4.

MRS. HILDA: Washington, D. C., Jan. 1-4.

MISS BOB WHITE: Marion, Mo., Jan. 1-4.

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THE BABES AND THE BARON
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Music Master
Seats Selling Four Weeks Ahead.

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34th St. nr. Broadway. Phone, 593 Gramercy. and Sat. 2:15
WALTER M. LAWRENCE. Manager
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The Man on the Box
By Grace L. Furness, with the great acting company,
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Eve. at 8:00. Matinee Sat. at 2.
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In a play of '19 by DAVID BELASCO
THE GIRL OF THE GOLDEN WEST

MADISON SQUARE THEATRE, 37 & 44d St. Eve's
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BEFORE AND AFTER
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Michels, The Chamberlains, Mattino and Her
Congo Girls, Cogan & Bancroft, Demosio & Bell, Bert
Lennon, Paul Frederick, Prof. Dunbar, Graphito-
Vitag'h.

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No night taken out. No 10-30. Other good time. Guarantee
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Wilmington, Conn.

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PROFESSIONAL
For well-known singing act.
Address, "Contralto," care MISBOS.

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THE NEW YORK DRAMATIC MIRROR



(ESTABLISHED JAN. 4, 1879)

The Organ of the American Theatrical Profession

Published by THE DRAMATIC MIRROR COMPANY, HARRISON GREY FISKE, PRESIDENT.

121 WEST FORTY-SECOND STREET (BETWEEN BROADWAY AND SIXTH AVENUE.)

CHICAGO OFFICE:

(Ole L. Colburn, Representative.)

60 Grand Opera House Building.

HARRISON GREY FISKE, EDITOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page \$25; Half-Page \$50; One Page, \$100.

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Back page closed at noon on Friday. Changes in standing advertisements must be in hand by Friday noon. The Mirror office is open to receive advertisements every Monday until 12:30 p. m.

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One year, \$4; six months, \$2.50; three months, \$1.25. Payable in advance. Single copies, 10 cents. Foreign subscription, \$5.50 per annum, postage prepaid.

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Remittances should be made by check, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

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Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK..... JANUARY 6, 1906.

Largest Dramatic Circulation in the World.

NOT CONCLUSIVE.

THE MIRROR has held that the recent decision of the Court of Appeals is not conclusive in the METCALFE case, for various reasons pointed out. That the decision was conclusive as to the rights of managers to bar speculators from their premises and make regulations against the trade in tickets no one can deny.

The contention of this journal is that the decision has no bearing on the METCALFE case, because that case proceeds on the theory that the plaintiff, a critic, has been conspired against by several managers, who together have agreed to exclude him from their houses, thus depriving him of the right to exercise his vocation, which relates to the public, and bringing in the question of conspiracy, which is forbidden by the law.

Now comes SAMUEL H. WANDELL, a well-known counsellor at law, and author of "The Law of the Theatre," who in an exhaustive communication to THE MIRROR, printed on another page, points out many cogent reasons why the case of COLLISTER versus HAYMAN stands mainly on its own merits and does not reach to the questions which the METCALFE case will bring up for decision.

Mr. WANDELL's argument will be interesting to every one concerned in the theatre, despite its legal flavor. As he says, "The case just decided by the Court of Appeals did not adjudicate upon the right of a theatre proprietor to exclude any particular individual from the privileges of his theatre." And Mr. WANDELL says that a careful perusal of the opinion of the court does not disclose any intimation that the proprietor of a theatre may arbitrarily discriminate in the sale of tickets for admission or arbitrarily refuse admission to any particular individual or persons. "The opinion, on the contrary," he says, "would seem to indicate that such discrimination could not be made."

Mr. WANDELL quotes from the opinion of the Court of Appeals this significant section: "The plaintiff [the speculator] was not excluded, for he could have used the tickets himself. No class of persons was excluded, such as lawyers, doctors, merchants or mechanics, but simply those who bought in violation of the contract after notice thereof." As Mr. WANDELL says,

"We may read between the lines that the court evidently considered that the proprietor of a theatre could not exclude would-be patrons on account of their business or professions; and if this be true then critics as a class could not be discriminated against. If this be granted it may be asked how could the theatre proprietor arbitrarily discriminate against any particular critic, or any other person, and refuse him admission?"

Mr. WANDELL also quotes the opinion of Judge VANN of the Court of Appeals that the proprietors of a theatre "in the control of their business may regulate the terms of admission in any reasonable way," and pertinently adds that "the converse of this proposition would be that such proprietors could not regulate the terms of admission in any unreasonable way." Mr. WANDELL's argument more fully treats this question and will well repay perusal.

PROBLEMS AND DRAMATISTS.

ONE detail of the many-phased dissatisfaction as to the theatre of to-day, shown in the press of this country, is disclosed in an editorial in the Kansas City Star, a journal which regularly and earnestly discusses the theatre, and relates to the work and inspiration—or lack of inspiration—of American dramatists.

The Star contends that among all the dramatists now contributing to the native stage, "there is not one who is treating seriously, honestly, much less profoundly, the real problems of the time and country." This is held to be deeply regrettable, because there can be no true reflection of the time in drama unless the deeper currents of thought and action are touched. "American dramatists," says the Star, "are characteristically superficial. They content themselves with the incidental foibles rather than primary incentives and representative conduct." And this tendency, says this journal, seems to be greater now than in times past.

The fact is pointed out that most of the notable plays seen on the American stage at this time are importations and that as a rule they have not been inspiring to native dramatists, while some of them are of a character out of sympathy with American taste and usages. It is held that some of these plays, of the "problem" order, present questions that have wearied the public, made managers wary, and thus have made native dramatists timid, whereas if they but knew it they have solid subjects in great variety that would be accepted if well treated. "The stage," says the Star, "has become intensely commercial, and the dramatists have partaken of the spirit of the producers."

Here, in fact, is one of the reasons, no doubt, and probably the chief reason, why the output of the native dramatists is so superficial. There is little encouragement in present circumstances for serious work, or for work that should seriously treat of native social and business conditions; yet it may be said that all theories fall down upon the appearance of any play distinguished from the mass of offerings by originality of theme, skill in treatment, and dramatic force.

Foreign playwrights who have visited this country within a comparatively short period, without exception, in interviews giving their "impressions," have wondered at the wealth of dramatic material discovered in the whirl of social and business life here, and some of them have predicted a great American drama—meaning not one play, but a repertoire of native plays—for the future. There can be no doubt that subjects literally thrust themselves upon attention, and it rests with American dramatists to handle the material so rich at hand.

There are traditions that really good plays must go a-begging for production; but these traditions are largely ephemeral. Good plays—even great plays, perhaps—have been known to wait for their opportunities; but sooner or later any play worthy of attention must become known.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous or pertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.)

L. M. F. Springfield: Henry Ward was a comedian. He published three dramatic pieces in 1747: The Happy Lovers, a comedy; The Petticoat Plotter, and The Widow's Wish; or, An Equipage of Lovers.

J. B. G. Oakland, Cal.: The Iroquois Theatre, Chicago, before the fire had a seating capacity of 1,970. The stage was 53 feet deep and the proscenium opening was 42 feet. The New Amsterdam Theatre seats 1,675, and the stage measures 50 by 40 feet.

E. B. Manhattan: 1. There is apparently no record of Beatrice Morgan as understudy to Ada Rehan in The Taming of the Shrew, yet it is possible that she may have held such a position. 2. Her last appearance in the metropolis was at the Madison Square Theatre in October, 1902, as Madame Breneuil in The Two Schools.

TOKENS OF APPRECIATION.

Newspapers Throughout the Country Praise the Christmas "Mirror."

The Most Interesting of Recent Years.

Washington Times.

The Christmas number of THE NEW YORK DRAMATIC MIRROR has attracted much attention this week among the numerous publications of the Yuletide. Year after year THE MIRROR strives for a better number at Christmas, and that of 1906 is unquestionably the most interesting of recent years. Group pictures of Edward H. Sothorn, Julia Marlowe, Richard Mansfield, Mrs. Fiske, Maude Adams and other American stars in their principal roles ornament as many pages. Another section is given over to pictures of Summer homes of stage people, while among the most interesting are two pages of theatrical people and their children. Reproductions of stage mobs, that most intricate body of players to handle, include those from Du Barry, Monna Vanna, Mary of Magdala, The Christian, and The Pit. E. S. Willard's latest photograph reminds one that this sterling actor is again on this side of the water, and there are dozens of other reproductions and bits of reading matter that tend to make the Christmas number of keenest interest to theatre-goers generally.

Like a Glimpse of the Sun on a Gray Day.

Omaha World-Herald.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is out and is certainly one of the most pretentious publications of its kind which has appeared on the book shelves for a long time. It far exceeds the last season's edition of the same holiday number and is full of most interesting articles by prominent actors and managers, profusely illustrated with pictures of people well known in the theatrical world, and is sure to be delightful reading for those who are in any way connected or interested in the drama and its conditions. The cover is one of the most artistic of its kind and all through the many pages that pleasant air of real worth which has always characterized Mr. Harrison Grey Fiske's publications may be readily observed. Among the trashy professional sheets which flood the theatrical market THE DRAMATIC MIRROR has always shown up like a glimpse of the sun on a gray day, and this Christmas number is no exception.

Has Long Maintained Its Position at the Head.

Omaha Bee.

THE NEW YORK DRAMATIC MIRROR for the current week comes in its Christmas form and presents a most attractive appearance. THE MIRROR has long maintained its position at the head of publications devoted to the stage, and by its conservative, intelligent direction has won for itself a place that no other may hope to attain. Each week it is a welcome visitor in thousands of homes where the good of the stage at heart, and its honest criticisms are as thoroughly relied on as are its statements of fact. Mr. Fiske has brought to the management of his paper the same honesty of purpose, as well as the same zeal for art, that have been a part of his career as a producing manager, and his admitted success in both fields of endeavor is the best answer that can be given to those who question its integrity in art can win. May THE MIRROR long reflect from its calm surface the evidences of prosperity now seen there.

The Representative Theatrical Journal of the World.

South Bend, Ind., Sunday News.

The annual Christmas edition of THE NEW YORK DRAMATIC MIRROR is profuse in illustrations. It shows Mr. Mansfield, Mr. Sothorn, Mrs. Fiske, Miss Adams, and Miss Marlowe in nearly all of their prominent roles. In addition there are other illustrations, plenty of appropriate holiday reading matter, and endless advertising. The special edition is included in a cleverly conceived clay cover. As the years go on THE MIRROR, ever on the alert, keeps pace with the progress of the times, and Mr. Fiske maintains it as the dignified and representative theatrical journal of the world. It has always waged its battles in the interest of the respectable stage. Standing alone, it is now practically the only medium for the expression of theatrical happenings. THE MIRROR richly deserves all the success it has won, and under its present policy it ought to go on prosperously as long as the theatre exists.

Compares Favorably with Any Previous Number.

Detroit Journal.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is at hand and compares favorably with any of the previous holiday numbers of that publication. The title page is particularly good, being a color reproduction of a drawing by John Cecil Clay. The most noticeable feature of the magazine is the thoroughness with which vaudeville is represented. An unique contribution is an article on "Players and Their Children," which is illustrated from photographs of well-known actors and actresses playing the role of parent. There are full page groups of pictures showing Sothorn, Mansfield, Marlowe and other prominent people in their various roles and many special articles of interest and value.

Fully Maintains Its Position as the Foremost Dramatic Journal.

Buffalo Commercial.

The Christmas number of THE DRAMATIC MIRROR has many features of rare attractiveness to the general public as well as to members of the profession and those especially interested in theatrical affairs. As usual in recent years, the Christmas issue is combined with the regular number. The cover is in handsome colors, after a design of John Cecil Clay. The number contains many excellent articles and poems and a wealth of illustrations, including a special series showing celebrated actors in their leading characters. THE MIRROR fully maintains its position as the foremost dramatic journal, and Mr. Fiske will please accept congratulations.

It Has Never Been Surpassed.

Chester, Pa., Democrat.

THE NEW YORK DRAMATIC MIRROR, a weekly journal devoted to the interests of the theatrical profession and public amusements generally, has issued a superbly printed and elaborately illustrated Christmas number, which, with its letter-press contents, accurate portraits and other pictures, has probably never been surpassed in beauty and education by any magazine ever issued by an American publisher. THE MIRROR throughout the year presents a weekly record of the doings of the stage and other arenas of popular amusement, both of this and foreign countries. It is, therefore, invaluable to the profession. The price of the Christmas number is 10 cents, the same as every other week throughout the year.

A Beautiful Number.

Newark Advertiser.

The Christmas edition of THE NEW YORK DRAMATIC MIRROR is a beautiful number. Its cover design is by John Cecil Clay, an artistic drawing in colors of a theatre girl. Among the especially notable features are articles on "Players and Their Children," a history of "Uncle Tom's Cabin," "Theatrical Mobs," "The Art of Acting," by E. S. Willard; "Arts of the Theatre," by Richard Mansfield; "A Glimpse at the American Stage," by Henry Arthur Jones; "European Music Halls and Managers," by Harry Houdini; "The Theatre in Siberia," and others. It is plentifully illustrated with portraits of stage favorites.

Of Interest to Those Who Love the Theatre.

Kansas City Journal.

The Christmas number of THE DRAMATIC MIRROR has an unusually attractive cover drawing by John Cecil Clay. The magazine is filled with portraits of stage favorites, Maude Adams, Mansfield, Sothorn, Mrs. Fiske, Julia Marlowe and others, each having a whole page given up to

pictures of the roles which have brought them fame. E. S. Willard contributes an article on "The Art of Acting," and Richard Mansfield one on "Arts of the Theatre." There are many other timely articles devoted to the various branches of the profession. The magazine has seventy-six pages in its Christmas offering, all of which are of interest to those who love the theatre.

Has Confidence, Becomes Earned.

Rochester Democrat and Chronicle.

The Christmas number of THE DRAMATIC MIRROR is generally held to be, for the interesting character of its contents, literary and artistic, and for beauty and completeness in all its mechanical features, the best special issue the famous organ of the theatrical profession has ever sent out. The advertising, too, gives eloquent evidence that THE MIRROR enjoys all the prosperity it deserves for its honest devotion to the best interests of the drama, the theatrical business and the actors. THE MIRROR has everybody's confidence, and good-will, because it has fairly earned them.

A Large and Interesting Number.

Register and Leader, Des Moines, Ia.

THE NEW YORK DRAMATIC MIRROR issues a large and interesting Christmas number, which is combined with the regular issue of the paper for the current week. The illustrations and reading matter will interest those both in and out of the profession. Ada Patterson tells of players and their children; these royal favorites of kings are sketched by Henry George Hibbert; E. S. Willard writes about the art of acting, and Mansfield writes about the art of the theatre; Henry Arthur Jones gives his impressions on the American stage; the theatres of foreign countries receive consideration, and there is also much dramatic miscellany.

The Handsomest and Most Interesting Publication.

Cincinnati Tribune.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is the handsomest and most interesting publication of the holiday time. Its illustrations are numerous, appropriate, well designed and are splendid examples of the engraving art. The letter press is clear and attractive, the special subjects wisely chosen and delightfully handled. The regular weekly number is included in this Christmas issue, and as these combined pages are offered at the single price of the weekly, an enormous sale should be recorded for this publication during the holidays.

One of the Most Attractive.

Springfield, Mass., Republican.

The Christmas number of THE NEW YORK DRAMATIC MIRROR appeared last week, and is one of the most attractive theatrical publications that has as yet come to hand. The many half-tone pictures are excellent, and good judgment was used in the selection of subjects. The series of pictures of prominent actors, including Richard Mansfield, Julia Marlowe, Mrs. Fiske, and E. H. Sothorn, in various characters, are particularly interesting. All the usual features are included in the number in addition to a number of valuable special articles dealing with the stage.

Respected Throughout the World.

Golet., Ind., Democrat.

The Christmas number of THE DRAMATIC MIRROR is out. As usual it is profusely illustrated and its pages contain a sufficient amount of appropriate holiday matter to keep the reader supplied. The advertising patronage this season is immense and the edition is adorned with a handsome cover, most cleverly designed. THE MIRROR is a distinct credit to its owner, publisher and editor, Harrison Grey Fiske. Throughout the world, wherever theatrical people exist, THE MIRROR is recognized as the exponent of the dignified stage.

It Is Better Than Ever.

The Supper Table, Washington, Pa.

Always interesting is the Christmas number of THE NEW YORK DRAMATIC MIRROR, and this year it is better than ever. To those interested in matters pertaining to the theatrical world and in the people of the stage it will be the most welcome publication of the season. There are stories and articles by many famous stage favorites, and portraits and other illustrations galore, and in every way it is a credit to this enterprising journal and to its wide-awake and popular proprietor, Harrison Grey Fiske.

A Wealth of Entertaining Features.

New York Clipper.

A copy of the Christmas issue of THE NEW YORK DRAMATIC MIRROR for 1906 has reached this office, and its wealth of entertaining features insures its readers several hours of rare enjoyment. THE MIRROR's holiday numbers are always noteworthy issues, and in the present number there is no falling below that publication's excellent standard. The special articles, of which there are many, are all of decided interest, and the illustrations of players, with which the number abounds, are all entertaining.

We Keep the Scrap-Book Man Busy.

Newark Sunday Call.

THE DRAMATIC MIRROR is out in Christmas array, with its usual fund of information and picture-lore concerning things theatrical. It is filled with wisely chosen matter of both news and historical value, and will keep the scrap-book man busy with his shears and mangle pot for some time to come. It is a most creditable annual for this paper, which has so long had the best interests of the American drama at heart.

The Best in the Country.

Buffalo Evening News.

From the front cover of the Christmas MIRROR glances at you a charming crayon girl, and she is standing in front of the best theatrical weekly in the country. The Christmas MIRROR is sold at no advance, the price being 10 cents, and the book much more than worth it.

Personal Expression.

WALTER T. HARTSELL, New York: "My heartiest congratulations on the very excellent Christmas number of THE MIRROR. I found it interesting from cover to cover. It is a number that will appeal to the public at large, as well as to members of the profession."

A. DUMORY, Hartford, Conn.: "The Christmas MIRROR, just received, is up to the standard of this yearly welcome visitor, replete with good things of interest and extremely artistic."

JULIUS G. ULLMAN, Williamsport, Pa.: "The Christmas MIRROR, the finest ever published, is a credit to the editor and the entire force. It is a work of art."

FRANK ARNOLD, Charleroi, Pa.: "I would like to compliment you on your Christmas MIRROR. It was fine. You surely deserve all the good words spoken for it."

JANE MARLIN, New Haven, Conn.: "The Christmas MIRROR is pronounced by every one as a gem. It is interesting from cover to cover and has sold splendidly at our book stalls."

PAUL WHISTACHE: "Please accept one interested reader's congratulations on the excellence and success of the Christmas edition of THE MIRROR."

WILLIAM H. MCGOWN, Urbana, O.: "Accept congratulations on the elegance of the Christmas MIRROR. It is a jewel."

W. L. SAMPLE, Owensboro, Ky.: "The Christmas MIRROR is fully up to the standard of former Christmas issues, if not a bit handsomer."

K. C. TAPLEY, St. John, Canada: "The Christmas MIRROR is certainly a 'hummer' and has elicited great praise here."

RAYMOND LINDEN: "The Christmas MIRROR is a jewel. It is far ahead of the others."

J. STRICKLAND: "The Christmas MIRROR beats the band."

THE USHER

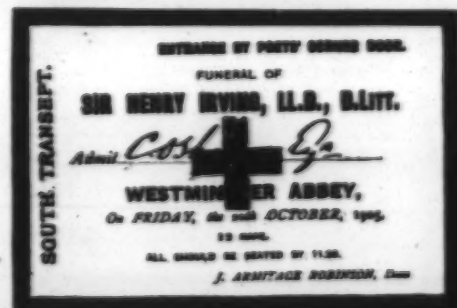


In recent press dispatches it was announced that the City Council of Gowrie, Ia., had decided to erect a theatre to be conducted by the municipality, and there has been much editorial comment on the fact, it being said that this was the first instance in this country of "municipal ownership" of a theatre.

This is not true. If THE MIRROR is not in error there are several theatres in small cities, particularly in the West, conducted as municipal theatres. These houses have been erected by public-spirited citizens, or left as town bequests by such citizens at death, as one would leave provision for an art gallery or a library. One that may be cited is the Beckwith Memorial Theatre at Dowagiac, Mich.

E. L. Paul furnishes THE MIRROR with still another example of the municipal theatre, established and conducted in circumstances that reflect the public spirit and modernity of the city of its location, although that city is small and remote. It is Orleans, Neb., which has successfully conducted a municipal playhouse now for some three years. "This theatre is a success," writes Mr. Paul, "not only as a business venture for profit, but also from the fact that it has attracted to Orleans a much better class of theatrical offerings than it formerly enjoyed. The building was erected primarily as a theatre, and it occupies the centre of a spacious square, surrounded by the business houses, stores and shops of the enterprising little city. Trees have been planted in the grounds, and in a few years a beautiful little public park will result. The City Marshal is by an ordinance made the nominal manager, and as a business proposition it pays the city a handsome percentage on the investment, besides its other manifold comforts and advantages."

As a matter of curious interest, The Usher presents below a reproduction of the admission card to Westminster Abbey on the occasion of the Irving obsequies:



The action of the Trustees and Guardians of Shakespeare's birthplace at Stratford-on-Avon in appointing F. R. Benson as life trustee in place of the late Sir Henry Irving commands itself to all who know of Mr. Benson's deserts.

For a quarter of a century this fine actor and manager has devoted himself to the Shakespeare plays, in his productions of which he has developed some of the best players of the present generation in London. Stephen Phillips, the poet-dramatist, is a graduate from Mr. Benson's company, in which he acted some years ago; and without the training that Mr. Benson has furnished to many actors in the course of his wide Shakespearean representations one may say that the English stage today would be far less notable than it is for artists.

Mr. Benson has produced thirty-three out of the thirty-seven plays of Shakespeare—a larger number than stands to the credit of any other actor or manager in the whole history of the English stage from Shakespeare's time. Perhaps Samuel Phelps, who produced thirty-one, stands next to Mr. Benson in this matter.

At the annual festivals at Stratford in late years Mr. Benson has produced a number of Shakespeare's plays, and it is said that at the next festival he purposes to represent no less than fourteen, including a sequence of six historical dramas within one week. These will include Henry VI. (Part 3), which has never been given at Stratford.

"Billy" McGown, who for a long period was accepted as the oldest living correspondent of THE MIRROR, his habitat being Urbana, O., celebrates on Christmas regularly with this journal, and displays his noteworthy collections of theatrical photographs and autographs. His pictures literally line a room, and his books of autographs when placed together stand almost as high as their owner.

As THE MIRROR acknowledged last September, however, when its attention was called

to the fact, Mr. McGown is not the oldest correspondent of this journal living and still doing his duty.

THE MIRROR's oldest correspondent is Albert Campbell Dunham Wilson, who, under the name of "Albert Campbell," has sent weekly letters to this journal from Trenton, N. J., since the Winter of 1879, and he can show to-day his first credential, which, in fact, was the first credential issued by THE MIRROR, it bearing the first serial number.

THE MIRROR, however, has a large number of correspondents among its present staff of a thousand or more that have served it well and faithfully for long terms, and many of them are among the most prominent and influential men in their localities.

The correspondent of THE MIRROR at Tyler, Texas, Oswald M. Boren, writes to say that the statement published by this journal some time ago to the effect that the clergy of Tyler were up in arms against the theatre as an institution because the city council had leased the new town hall there as a playhouse was an error, as Tyler has no new city hall, and there is no crusade there against the stage.

Following Mr. Boren's letter came one on the same subject from Manager A. Hicks, of the Grand Opera House, Tyler, who also disclaims in the matter, saying that the clergy of that city are liberal men and by no means strongly antagonistic toward the theatre. As proof of this, he says that one of the Tyler clergymen has hired the Grand Opera House for a series of lectures, on the theory that he can reach people better at the theatre than elsewhere.

Manager Hicks incloses with his letter a dispatch from Taylor, Texas, embodying the facts on which the article in THE MIRROR was written. Thus it is Taylor, and not Tyler, that is unfortunate in its clergymen.

BOOKS AND MAGAZINES.

KILLNEY. A drama in three acts, by Captain Leslie T. Peacock.

Killney—the play bears the name of a certain earl who is the central character—is not a dramatic composition to attract any particular notice, in spite of its laboriously accurate Anglicisms. It is a story of two brothers, a hero and a cad, who bear a mystifying likeness to each other. The cad cheats at cards in his brother's name, thereby shocking a royal personage and causing a direful scandal; but he does not prevent the earl from marrying the American heiress. The same plot, equipped with lurid details, might have furnished the basis of a melodrama, but handled in the present monstrous fashion it leaves a negative impression. If it leaves any at all, Mr. Peacock's idea of humor is to insist that Brigham Young did well to settle near Salt Lake, in order to salt down a fresh religion. This author has complained to THE MIRROR that his work was not even read by one of the prominent New York managers to whom he forwarded a copy and has asked by what means he can obtain a fair hearing. Whatever one may think of the play submitted, the protest at first seems perfectly legitimate; yet, when a manager has all the plays he wants, why should he be expected to peruse hundreds of unsolicited manuscripts, ninety-nine per cent. of which are sure to be absolutely worthless? Some of the managers have regular play-reading departments, and the professional reader will carefully examine any piece that strikes him as meritorious. If the author is truly confident in the value of his work he should persevere and try elsewhere. If he has no success he should contemplate the heading of his own little paper, which reads: "Plays and sketches written, rehearsed and produced." If Captain Peacock is willing to take the risk, he might produce his own drama and reap all the profit.

The publishers of *The Supper Table*, which is issued in Washington, Pa., have a right to be especially proud of their holiday edition. Unlike too many of the Christmas magazines, the material in *The Supper Table* has some direct bearing on the great festivity. There is a particularly good article on Christmas in Egypt, and another, almost equally appropriate, on some quaint German customs. There is also a well written and well illustrated article entitled "Some Prominent Players Who Are Local Favorites."

CHARLES A. BRADBENBURGH.

Charles A. Bradenburgh, proprietor of the Ninth and Arch Streets Dime Museum, in Philadelphia, and well known as a manager of popular-priced attractions, died suddenly of heart disease on Thursday, Dec. 28.

Mr. Bradenburgh was born in Brooklyn, Jan. 10, 1844, and as a lad took a deep interest in popular shows. At the age of fifteen he embarked in the show business in New York as an assistant to George Tillotson. For three years young Bradenburgh continued his career as an assistant manager. Being in Michigan when more soldiers were required for the Union cause, Mr. Bradenburgh enlisted in the Thirtieth Michigan Battery as a sergeant. After being mustered out of service he opened a small museum in Brooklyn, which was so well appreciated that he was in the following year, 1866, enabled to open a larger one in Broadway. Here he exhibited pictorial views, wax figures, ingenious mechanical contrivances and natural curiosities. The owner of the building refusing to grant a lease for any length of time, the showman had to vacate the premises.

He organized his rarities into a traveling side show, taking the road with Yankee Robinson's Circus in 1867. Next he went with Dean and Pell's Circus, and later Montgomery Queen's. In these ventures he controlled all of the privileges, as well as the side shows. He forsook the circuses in 1877 to establish a museum in the Bowery, where he leased an entire building and filled it with every curiosity attainable. Here was first established the one-dime-admission principle. He later opened a similar museum in Chicago, and for a time conducted the two places successfully. Mr. Bradenburgh followed the pleasure-seeking crowds to their favorite nearby summer resort, Coney Island, where in 1877 he established a seaside aquarium on a large scale. He conducted his New York and Coney Island places of entertainment until 1885. In that year Mr. Bradenburgh joined the firm of Hagar and Campbell and Company in a partnership formed to lease and conduct the museum building at Ninth and Arch Streets, which had for years housed a succession of failures. Throughout the years 1885 and 1884 he was resident manager, and in 1885 he bought out his partners and became, as he afterward remained, sole owner of the museum. In May, 1885, Mr. Bradenburgh accepted the management of the Big Elephant at Coney Island, and in the first Summer of his direction made it a financial success. In 1887 he was induced to lend his efforts to the resuscitation of Point Breeze Park.

Mr. Bradenburgh was a thirty-second degree Mason, a member of St. Alban's Commandery, Covenant Lodge, 456; vice-president of the William R. Leeds Club, and a member of many social organizations and fraternal associations. The late manager leaves a widow, two sons and a daughter.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, Manhattan Theatre Building, Broadway, New York City.

For the Christmas entertainment given by the New York Chapter of the Actors' Church Alliance on Dec. 21, Irene Ackerman, chairman of the Entertainment Committee, presented an unusually fine programme, at the Church of the Holy Trinity. Among the artists who appeared were Mrs. W. G. Jones, who recited charmingly; Madame Delina Peckham, Judge Pitman, Edythe Totten, Ines Crabtree, Mrs. Worden, Mary Agnes Dixon, who played two values by Chopin; Benjamin Angelowitz, Samuel Bergowitz, Mrs. Amelia W. Holbrook, and Harry Sheiland. Addresses were made by Rev. James V. Chalmers and Rev. Francis J. Clay Moran.

A Christmas reception was given by the Philadelphia Chapter on the afternoon of Thursday, Dec. 21. After addresses by the Rev. Floyd W. Tompkins, the President, and Newton M. Potts, Secretary, Charles T. Catlin, President of the New York Chapter, presented the Christmas greetings of that organization. The programme of the afternoon was of a very high order of talent, in which representatives of both the church and stage side participated. These interesting selections included: Recitation, Anne Ware; quartette from *The College Widow*; Madame Catlin in song; Rosamond Hoyt, recitation; Miss Gibbons, violin solo; Blanche Vesie, songs; A. E. I. Jackson, baritone solo; J. Sphore, recitation, and Charles T. Catlin, recitation.

The Memphis Chapter expects to hold a reception early in January. There will be addresses by Colonel Finlay, the President, and music and other features of an attractive programme by members of the dramatic profession playing in Memphis or the vicinity. "Open house" will be the order of the day at the reception by the National Council on Jan. 1 at the Alliance headquarters, Manhattan Theatre Building. Assisting Mrs. J. Alexander Brown, who will act as hostess, will be other ladies of the National Council. A large attendance is already indicated from several of the Chapters and from members of the dramatic profession now in New York.

Friday, Jan. 12, is the day of the euche party at Hotel Astor under the direction of Mrs. Brown, the proceeds being for the benefit of the National Council. Tickets can be obtained at headquarters.

The Providence Chapter held on Thursday, Dec. 7, a Christmas sale at the "Crown" in the interests of the sick fund for the care and relief of members of the dramatic profession who may be ill or destitute within the reach of the Chapter's friendly ministrations. Mrs. F. Vernon Wilson, the Secretary, was in charge, assisted by Alice Howe, Mrs. F. C. Howe, Mrs. James Cameron, Mattie Amback, Alice Peckham, Mrs. Ranold Craft, Minnie Cameron, and Bessie Peckham. Among the valuable and attractive gifts which were sold on this occasion were offerings from Viola Burton, Eugene Hayden, both formerly of the Imperial Stock company, and photographs with her autograph by Katherine De Barry. The Rev. Father Ward presented a generous contribution for the Hospital Fund. Among those present and cordially co-operating were the President, the Rev. Arthur M. Ancock, Mr. and Mrs. Gardner Crane, Jeannette Carol, Helen Dodge, Rev. Augustus Lord, Rev. S. M. Plak, Rev. D. N. Lowney, Al. Roberts, and Miss M. A. Steeren.

The regular December service of the New York Chapter was held at the Church of the Holy Trinity, East Eighty-eighth Street, on Sunday evening, Dec. 17. The service was under the general direction of the Rev. James V. Chalmers, assisted by other clergy of the parish. The sermon was preached by Mr. Chalmers.

THE STAGE CHILDREN'S CHRISTMAS.

At least a thousand children of the stage and their relatives gathered on Christmas Eve at Tony Pastor's Theatre and Tammany Hall for their eighteenth annual Christmas celebration for stage children. They watched an entertaining performance given by some of their own number, had a regular feast of good things to eat, received all sorts of presents, and finally participated in a gaudy scramble for the toys with which three large Christmas trees were heavily laden. Tony Pastor generously lends his theatre every year for this reunion of the children of the profession, and acts as stage director, for Mrs. Foster is one of the principal members of the committee in charge. Each of the child performers received a special present as a reward for services rendered in addition to the regular gifts; the girls each received a doll and the boys a cane.

The entertainment started at eight o'clock and included fifteen songs, dances and recitations—in fact, everything in the vaudeville line from acrobatic turns to dancing and a German monologue. The first number was a concert, in which the singers were sixteen children all under ten years of age. The acrobat was little Augusta Schendal, the child who is playing with Maude Adams in Peter Pan. Leona, the nine-year-old daughter of Gus Rogers, made her debut with Esme Cohen, both of them being dressed as colliers and singing melodies from *The Rogers Brothers in Ireland*. Baby Keife, who came all the way from Portland, Me., did a dancing specialty.

After the fall of the curtain Mr. Pastor made a short speech acknowledging the indebtedness of the organizers to Commodore Gerry, who contributed \$100 to the fund for the eighteenth time, and also to the police and firemen of the city, who make an annual collection among themselves. Mrs. Fernandez, who actually originated the idea of such an entertainment, supplied the place so long occupied by "Aunt Louisa" Eldridge. It took an amazingly short time for the children to dispose of the banquet that had been prepared in the basement of Tammany Hall. Then they were taken to the grand ballroom upstairs, where the piles of toys were distributed. Last of all came the special presents to the children actually engaged as actors on the professional stage. There were 227 of these articles, many of them useful things, such as typewriters, books, sewing machines, suit cases, and traveling bags. Mrs. Fernandez was not able to supply crumple furs and automobiles such as some of the children had written for, but she succeeded in persuading them all that the things that they got were just the best things they could have possibly received.

The committee, composed of Mrs. Pastor, Margaret St. John, Millie Thorne, Queenie Vassar, Margaret Forbes, Josephine Lowery, Mabel Tallifero, Winnie Radcliffe, Kenyon Bishop, Amelia Bingham, Edith Blair, Truly Shattuck, Billie Norton, Madeline Haselette, Bijou Fernandez, Mrs. Anna Colwell, Mrs. M. Scott Payne, Mrs. Edward Rosenbaum, and Mrs. Fernandez, raised \$2,700 for the children's Christmas. Among the stage folk present were Lew Dockstader, Lloyd Bingham, Dorothy Donnelly, William Abington, Mr. and Mrs. Leo Dietrichstein, Eddie Foy, Mr. and Mrs. Fritz Williams, Beatrice Moreland, Mrs. Nannie Ross, Mrs. Rosie Westford, and Bernhart Dillon.

THE MIRROR has received the following letter, which is printed in accordance with the writer's desire:

NEW YORK, Dec. 27.
To the Editor of The Dramatic Mirror:
Sir—Will you kindly assist me in making public acknowledgment of the generous assistance rendered by the editors and members of the police force, the officers and members of the fire department, and to the officers and members of the New York Lodge of Elks to the late Christmas Festival for the Children of the Stage? Very truly yours,
MILLIE THORNE.

TWIDDLE TWIDDLE OPENS.

Twiddle Twiddle, Joe Weber's new musical farce, had its first performance in the Lyceum Theatre, Rochester, N. Y., on Dec. 28. Besides Mr. Weber the principal funmakers are Marie Dressler, Charles A. Boglew, Edward J. Connelly, Ernest Lambert, Trilby Frigana, and Bonnie Magin. The dialogue includes many bright lines, and there are various burlesques on the insurance

PERSONAL.



COOTE.—Bert Coote, who is now making a tour of the principal vaudeville theatres of the United States, will return to England in the Spring to look after his varied interests in that country. He owns several companies that are touring the English provinces in *The Fatal Wedding*, and has secured so efficient a staff of traveling managers that his presence in London is not necessary.

THOMAS.—Augustus Thomas and Lawrence d'Orsay arrived in New York on the *Zeeland* last Tuesday. Mr. d'Orsay visited Mr. Thomas in Paris to consult with him on the latter's play, *The Embassy Ball*.

FISCHER.—Alice Fischer has been engaged to originate the leading role in *Coming Thro' the Rye*, to be produced at the Herald Square Theatre on Jan. 8. Miss Fischer will play the role of Mrs. Cobb, a society matron who turns her mansion into a temporary mansion for penniless artists.

JANVIER.—Emma Janvier, who is playing in *The Mayor of Tokio*, is to be starred next season in a farcical piece by Richard Carle, to be called *Furnished Apartments*.

TYLER.—George C. Tyler, general manager for Liebler and Company, who has been seriously ill at his home in New York City, is rapidly recovering and will soon be able to resume his managerial duties.

BENSON.—F. R. Benson, the well-known English actor and manager, has been elected by the Board of Guardians of the Shakespeare birthplace, at Stratford-on-Avon, to succeed the late Sir Henry Irving as a life trustee of that property.

ROBSON.—Liebler and Company have leased the Liberty Theatre for the season of 1906-1907, as a playhouse for Eleanor Robson. It is planned to present Miss Robson in a repertoire of her older plays and in three new pieces now being written for her by Rostand, Zangwill and Barrie.

FISKE.—In the cities in which Mrs. Fiske has appeared this season in Leah Kleesch, and which have never seen her in Hedda Gabler, there have been many requests that she appear in the Ibsen role, at least for a single performance. In Boston, Mrs. Fiske's management was deluged with requests for a matinee of Hedda Gabler, but it was impracticable for Mrs. Fiske to comply with the requests during her recent engagement in that city. The desire is so insistent, however, that Mrs. Fiske has made arrangements to take the Manhattan Company to the Tremont Theatre, Boston, for a special matinee performance of the Ibsen play on Friday, Jan. 12.

RUSSELL.—Annie Russell has signed a five years' contract with Wagenhals and Kemper, to begin next September. The contract calls for three months in London each year, the remainder of each season to be spent in America. It is planned for her to open the new Astor Theatre.

ABBE.—Charles S. Abbe, the popular comedian, who was engaged especially to originate the part of the hotel clerk in *Elaine Janis'* new piece, *The Vanderbilt Cup*, has been obliged to retire on account of injuries received on Dec. 19 in the collision between the Stamford 630 train and the Poughkeepsie local. E. G. Unitt, the scenic artist, was also injured in the same accident, sustaining a severe cut on his neck.

CODY.—Colonel W. F. Cody ("Buffalo Bill") arrived in this city Friday morning from his ranch in Cody, Wyo., and had a long conference with J. A. Bailey. The result of the meeting was that the Buffalo Bill Wild West Show will remain another year abroad, opening in Marseilles, France, in March next, and making a tour of Austria, Hungary, Italy, Germany, Holland and Belgium.

CUES.

The Lion and the Mouse, played by a second company with Arthur Byron at the head, will begin a Western tour in February.

WILL APPEL, Madison, Wis.: "I think the Christmas MIRROR excellent pictorially and in literary matter."

Mabel Hollins has resigned her part with *The Pink Hussars* and has returned to New York.

Jane Doré is starring successfully in a modernized version of *East Lynne*, under the direction of Joseph King.

WILLIAM CRATON, Cleveland, O.: "Many are the compliments and notices from the newspapers on the beautiful Christmas number of THE MIRROR."

Julia Marie Taylor, who has been playing the leading female role in *The Redemption of David Corson* on the road, is ill with malarial fever at her home in Fort Wayne, Ind.

On the afternoon of Tuesday, Dec. 26, a collection was served under the personal direction of Herr Corried to the members of his stage staff and the property department of the Metropolitan Opera House.

Ernest H. Lemke and Olive Irwin, both of *Hanon's Fantasma*, were married at Boston, Mass., on Dec. 24, by the Rev. Sheppard Billings.

Fred Edwards, who staged *The Pink Hussars* in Chicago, was presented with a silver ring by a watch and seal job by his friends in the company when he left Chicago.

TELEGRAPHIC NEWS

CHICAGO.

Lincoln J. Carter's New Play Tried—Fred Powers Improving—Holiday News.

(Special to The Mirror.)

CHICAGO, Dec. 30.

The ever-welcome Wizard of Oz, with Montgomery and Stone, returned to big houses at the Grand this week. Allene Crater is in the cast, playing her old part as none else can play the lady lunatic. Montgomery and Stone are as big favorites as ever.

Fritz in Tammany Hall, with Joseph Cawthorne and Stella Mayhew, opened at the Illinois Christmas Eve. Mr. Cawthorne has been praised for his quiet, sane and ingratiating style of comedy, and Stella Mayhew was so close a rival for popular favor that she was encouraged to give a very large part of the performance with a long succession of encores. Ada Lewis, Mark Hart, and Julia Tannen received good notices.

Maxine Elliott's latest vehicle, Her Great Match, is not regarded here as worthy of special note—not as good as Her Own Way, yet a sort of imitation, giving the star only a chance to show her pleasing manner. Madame Cottrell has been praised for her excellent Duchess of Hohenheim.

Happyland continues to prosper at the Garrick and deservedly, for a more artistic and beautifully staged attraction is seldom seen.

For the benefit of the person who sent me an inquiry about Lottie Gilson, I would say that at the time she was reported ill and in need she was in the North Pacific Sanitarium at Portland, Ore. Fred Peel is spending the holidays here ahead of The Ham Tree, which follows Forty-five Minutes from Broadway next week at the Colonial. There is much interest here to know how Forty-five, etc., will fare on Broadway.

The condition of Fred Power, the removal of whose tongue on account of cancer was much talked about in the papers, is improving and he is to be out again in a few weeks. While he has lost the power of speech he can make sounds in his throat which help him to express himself. His mother, Adelaide Ober, has been with him through the ordeal, giving him her unflinching and most devoted attention. Mr. Power, of course, had to retire as stage director of the Bush Temple. He has been succeeded by James Castle, who staged The Rose of the Alhambra at the Studebaker.

The Swedish Dramatic company will give a performance of The Children of Orphans at the Garrick Jan. 7, matinee.

Some little Greek comedies, modern, were given by a local Greek dramatic club recently. The titles, roughly translated, are The House Where the Fire Was, and Not In. It seems that among the modern Greeks men take the women parts in the dramatic entertainments. A rough translation of the leading actors' names in this instance sounded like Atty Loop-the-loop and John Couple-of-Cupolas.

Taking its cue from the art displayed by the drama at its various temples in Chicago last summer, when we had Kafousism, The Yaggle Bug and such, the students of the University of Chicago have named their newest musical comedy The Full-back of Alleganoot.

Lyman Glover has plenty of evidence to prove his assertion that Chicago, with the completion of the new Majestic, will have the finest of all vaudeville theatres. It is certainly as complete and palatial as money can make it. Original oil paintings on the foyer and corridor walls will cost a fortune. The smoking room, finished and decorated like an elegant ship's cabin, with open port-hole effects around near the ceiling, will be a unique as well as handsome looking place.

The great Live Stock Show, growing greater every year, drew enormous crowds to the city, and after seeing that phenomenal show for 25 cents and getting here on railroads for a cent a mile the visitors swooped down on the theatres, making them most acceptable Christmas presents of crowded houses during all that supposedly had week just before Christmas. Foot and New York!

Lincoln Carter's new play, Bedford's Hope, with its race between an automobile and an express train, was given a dress rehearsal at Mr. Carter's Criterion Theatre last week Thursday night before an invited audience, the house being dark the week before Christmas. The crowd was large and included members of the profession and newspaper men. The cast included George C. Staley as Bedford, Griffith Evans as Hooker, Jr., Raymond Carrington as Lord Winston, Jack Webster as Harry Bedford, Opies Wright as Air Hooker, E. M. Kimball as Judge Fair, A. E. Lynde as Long Pete, Mabel Eaton as Mrs. Merley, Virginia True and Florence St. Leonard in the principal young women roles. Jack Webster's Harry Bedford was undoubtedly the best acting in the Criterion since McKee Rankin was there in The Danites, and Mabel Eaton and Carrington were most excellent. Opies Wright and Ed Kimball, having played the parts in the production last summer, were easy and both gave capital performances as before. The same is true of A. E. Lynde. Mabel Eaton was unfortunate as Mrs. Merley and immediately retired from the company. At the eleventh hour Mabel Bardine was engaged, and provided with a compartment, started for the opening at Pittsburgh prepared to devote the entire trip to getting up in the part. Miss Bardine has a bright and pleasing personality and should be a bright and pleasing personality and should be a bright and pleasing personality. Mr. Carter said Bedford's Hope would play Lexington, Philadelphia and Jersey City before going into New York for an indefinite engagement.

Manager Samuel Gerson, of the Garrick, went out to Davenport and booked Sarah Bernhardt at the new independent theatre there under very unusual circumstances. The guarantee for one night is \$25,000 and seats will be sold at \$6 or more. The street railway company owning the system uniting Davenport with several nearby cities, including Rock Island, will build a loop around the theatre especially for the one Bernhardt night and run special cars. As the theatrical syndicate controls the bill posting service in Davenport not a sheet of paper will be put up, but the newspapers in the city are luckily not in the hands of the Trust, so they will be used. The theatre is owned by the Turners and has been made a handsome house by the Independents, who have just opened it. There is a great deal of wealth in Davenport, especially among the Germans. They were bound to have Bernhardt, and being free now to go after what they want instead of having to take what they get, it is expected that the future bookings of Davenport will show a wonderful change.

Ed R. Semuels, author of The Homeseekers, has returned from New York to begin immediate preparations for an excellent production of the play for the road.

Pascuena De Voe, formerly leading woman of The Holy City company, is in Chicago again after her trip to Europe.

Ed Rowland, Ed Clifford, and James Wingfield have completed the equipment of their handsome suite of offices occupying the entire fourth floor of the Grand Opera House office building, and start the new year in fine shape. Harry Earl has been engaged as general representative.

Albert Dorris was appointed representative of Lillian Blauvelt in The Rose of the Alhambra here and at once left to arrange for the further tour of this excellent attraction.

A Christmas greeting from B. C. Whitney displays the ghost of a bunch, viz., Kathryn Osterman, E. E. Graham, Fred Mace, William Jerome, Jean Schwartz, Stanislaus Stango, and B. C. Whitney.

Edward Waldman has organized a company to open at Valparaiso, Ind., with Jekyll and Hyde, David Garrick and The Merchant of Venice in the repertoire. Herbert Hubert is stage manager.

Mrs. McMannus, of New York, who is one of the larger children in Mrs. Wiggs of the Cabbage Patch, denies positively the published report that Miss McMannus is to marry Howard Sloan, also a young member of the company. While in Chicago Miss McMannus was

much interested in a pet chameleon, but I heard of nothing more serious.

About \$10,000 is reported to have been subscribed for the "national" or art theatre season. About \$100,000 is wanted. Preston Gibson, the dramatist, has charge of the subscriptions.

All the Comforts of Home pleased as usual at the Bush Temple last week, George Allison giving an unusually good performance of Hastings. Morris McHugh and Kate Blanche as Mr. and Mrs. Bender developed the comedy very successfully, and Adelaide Kelm was a bright and engaging Fido.

New Year's bills include: Grand Opera House, The Wizard of Oz; Illinois, Fritz in Tammany Hall; Studebaker, Woodland; Garrick, Happyland; Chicago Opera House, His Honor the Mayor; McVicker's, In Old Kentucky; Colonial, The Ham Tree; La Salle, The Umpire; Great Northern, Sultan of Sulu; Columbus, Sherlock Holmes; Bush Temple, County Fair; Alhambra, The Boy Behind the Gun; Academy, Queen of Highbinder; Bijou, After Midnight; People's, Lost Twenty-four Hours.

Arthur G. Thomas, for many years a theatrical manager and widely known, has joined the forces of Richard Guthmann as manager of the theatrical department of the Guthmann Transfer Company.

Fred Wildman, the veteran actor, was one of the happiest men in town after Christmas, the result of a gift that surprised him completely. The holiday happened to be the thirty-seventh anniversary of his wedding, and some of his many friends united to give him a present, a large and exceedingly handsome silver vase with inscriptions of the most sincere friendship. In the vase was a scroll inscribed:

"Intended are these names in line
To bring sweet thoughts of old lang syne."

Signed as follows: Agnes Biall, J. H. Browne, Charles Burnham, Clara Sibyl Berger, Harriet Brent, Mr. and Mrs. Richardson Cotton, John T. Conners, Charles A. Clark, Willard Dashiell, Marie de Trace, Harry Emery, Lawrence Grattan, M. Harrington, Mr. and Mrs. Lorin J. Howard, Willis Hall, Sam Hunt, Robert Hyman, Mr. and Mrs. Frederick Julian, Burt L. King, Theodore Kerwald, William J. Jowsey, E. Lawrence Lee, Maude Leone, E. H. Macey, Sam Morris, Francis Murray, Charles R. Marvin, Margaret Neville, James E. Nelson, Mr. and Mrs. Frank Priest, Francis Pierlot, Mr. Rupp, Wilson Reynolds, Alexander Randolph, Thomas Swift, Eva Taylor, Mr. and Mrs. George Thompson, Frank Tobin, Frederick Tillish, Lavinia Thompson, Charles Terris, Camilla Dahl Wilson, and Joseph W. Walsh.

The long line in the Grand lobby this week indicates a remarkable run for The Wizard of Oz this time.

Christmas matinee attendance was fair; night attendance fine. OTIS COLBURN.

BOSTON.

Gillette Succeeds in Clarice—Changes for the New Year—Benton's Notes.

(Special to The Mirror.)

BOSTON, Dec. 30.

Boston will see its New Year open with quite a number of changes of bill, while some of the most important successes continue.

John Drew will come to the Hollis and will be seen in De Lancy, with Margaret Dale as his leading lady. It seems to be positive that he will go to London at the close of his present road tour, which will take him as far south as New Orleans, and will cover more territory than usual.

Raymond Hitchcock will be in his second week at the Tremont with The Galloper, which is a Richard Harding Davis play, with improvements by star, manager and stage-manager, making a most effective production for Mr. Hitchcock and his excellent company. Mr. Savage has brought together an unusually large number of clever people, and the result is a strong, thoroughly interesting entertainment.

No case of difference of opinion between England and America has been more pronounced than in regard to William Gillette and Clarice. It is the general understanding that London was very apathetic in regard to the work, but Boston made it a most pronounced success from the very start. Mr. Gillette has improved the play unquestionably, and now he attempts suicide and is rescued just in time, thus affording a more effective finale. Marie Doro's Lenore is one of the delights of the production.

Jefferson De Beaulieu and Fantasia will continue at the Boston, where splendid audiences have been the rule ever since the opening of the engagement, and the piece is living up to the reputation which came ahead of it from New York. Mr. De Beaulieu is always a big Boston favorite, and Toby Claude, in a congenial character, makes as big a hit as she is small.

At the Castle Square stock company will make one of its most important productions of the entire season in Oliver Twist. Ever since the Beerbohm Tree version had its first bearing in New York the preparations have been going on with the Boston Stage Society, and one postponement was made, but now everything is in readiness, and the production will be made with the full strength of the stock company.

The Silver King will have one week more of its run at the Empire, for the stock company is seen to special advantage in this good old melodrama. Howell Hansel, Frank Loe and Mary Hall give impersonations that compare well with any that have been seen here in this play in the past.

Fant will be the revival at the Bowdoin Square with a spectacular setting for the background of the proud company, which has been doing itself proud all this week in Uncle Tom's Cabin. The good old timer has been renewing its youth here, and the production has been an interesting one, from the ice cakes to the pearly gates.

Just out of College will enter upon its final week at the Park, and then will take its leave of New England. It will be seen nowhere else in this vicinity, after the end of the present engagement, as the production will be taken to Chicago, where a long season will be played. Business keeps up splendidly, as has been the rule all the month.

Low Docket's Minstrels will be the next attraction at the Majestic, which will be a decided innovation in the style of attraction at that house, where domestic drama and musical comedy have been the rule.

Under Southern Skies, which has already played successful engagements here, will be the New Year's offering at the Globe.

A Wife's Secret, also well known here, will come back for another engagement at the Grand Opera House to start 1906 auspiciously.

There will be lively times with William Gillette and his Clarice company, beginning on Jan. 5. His success at the Colonial has been so great that it was desirable to extend the season, but the engagement of Edna May blocked that and Clarice also was booked in Providence. A solution was found by having special matinees played here all the week, after which the company and scenery will be shipped to Providence to play the evening performance, returning again in time for the next matinee, and so it will go all the week.

Mrs. E. G. Sutherland and Benish Marie Dix are being congratulated on the sale of their latest play to Henry Miller. It is a modern English comedy and is called The Conversion of Carrick.

Francis Wilson and his company will close their tour on Jan. 5 in Berlin, N. H., about as far north as would be possible in the Granite State. Then they will make the jump to New York to begin rehearsals of The Mountain Climber.

George W. Wilson, the old comedian from the Museum, has a new one-act play called The Old-Fashioned Motte, which will be produced at the Memorial Arch benefit on Jan. 11. He will be assisted by Marion Longfellow and Hubert W. Pierce.

William Collier's one week at the Hollis, beginning Jan. 15, will be the occasion for the first production in America of The Heart of a Sparrow, by Cosmo Gordon Lewis, Marie Tempest's husband.

The Shuberts will make their production of

The Princess Regent at the Tremont in February. Charles James, of the Ben Greet company, gave an address on "The Evolution of the Drama" before the Twentieth Century Club one night this week. He said that there alone of modern dramatists stood the test of greatness, but held that Man and Superman gave some promise.

The Criterion Club is going to produce The New Boy at Union Hall next week.

Pearl Young, the child actress, has just been operated upon for appendicitis at the Homoeopathic Hospital.

Ben Greet's company went out to Brookline the other afternoon and were entertained at Farmwood, where they played Midsummer Night's Dream and Much Ado two summers ago when Edith Matthinson was here.

Henry W. Savage has been in town to see The Galloper started auspiciously.

Winthrop Ames, one of the managers at the Castle Square, has just returned from an extended trip through the South.

Mrs. Fiske is coming back to Boston for a single matinee during the week that she is playing in Providence, and will be seen in Hedda Gabler, which she has never given here.

An exceedingly interesting souvenir is being given away at the Castle Square this week in the shape of fac-simile souvenirs of Dickens' manuscript, apropos of Oliver Twist and its revival.

Manager Lindsay Morrison entertained a party from the Old Ladies' Home on Bartlett Street at the Empire the other afternoon to see The Silver King.

Gertrude Roosevelt has become the bride of Ross Clark, a well-to-do Southerner, and they have gone to Texas to make their home.

William Blaisdell had a Christmas tree in his dressing-room at the Boston between matinee and night of Fantasia, and all the company were present.

Mrs. Erroll Dunbar (Helene Sharpsteen) had her first at home at her Beacon Street residence yesterday, and a number of well-known players were present. Her husband is touring the West, and his bride will soon join him there.

JAY BENTON.

PHILADELPHIA.

Mrs. Carter's Engagement Ends—Arnold Daly Falls to Pieces—Holiday Bills.

(Special to The Mirror.)

PHILADELPHIA, Dec. 30.

Mrs. Leslie Carter's five weeks' engagement at the Lyric Theatre ends this evening and can be placed on record as the most artistic and successful term ever played by a prominent star in the Quaker City. Adrea for three weeks and Du Barry filled in the entire time. Heart of Maryland, with the all-star cast, comes Jan. 1. Sarah Bernhardt, Jan. 8, each one week.

Lulu Glaser, in her new role in the musical comedy, Miss Dolly Dollars, began a two weeks' stay at the Chestnut Street Opera House Dec. 25. The Pearl and the Pumpkin follows, Jan. 8.

Frank Daniels in Sergeant Brue entertains jolly audiences nightly at the Chestnut Street Theatre. Babes in Toyland follows, Jan. 8. Digby Bell in The Education of Mr. Pipp Jan. 12.

The Shaw cut, to judge from the patronage this week at the Broad Street Theatre, where Arnold Daly appeared in You Never Can Tell, is certainly very limited and a terrible disappointment. Though it was holiday week there were poor houses. E. S. Willard in repertoire Jan. 1. Herbert Keiley and Effie Shannon in The Lightening Conductor week of Jan. 8. William Collier, supported by Ida Congost and fair company, in On the Quiet, all in Christmas and New Year's weeks at the Garrick Theatre. Elsie Janis, with her latest, The Vanderbilt Cup, follows, Jan. 8.

Chauncey Olcott, with his new play, Edmund Burke, is at the Walnut Street Theatre this and next week, entertaining good sized audiences.

Robert Mantell follows, Jan. 8. Ben Greet's company will give four Shakespearean performances in the Elizabethan manner at the Academy of Music matinees and evening Jan. 11, evening Jan. 12 and matinee Jan. 13. Much Ado About Nothing, Macbeth, Merchant of Venice, and Julius Caesar are the announced programme.

At the Park Theatre Thomas E. Shea in repertoire is in his second and final week, to the largest returns that the young and rising star ever played in the Quaker City. Fantasia follows, Jan. 1, then Florence Bindley, Al. Wilson, and 'Way Down East.

The Girard Avenue Theatre is having a grand week with The Christian. How Hearts Are Broken for New Year's week.

The Hays in Down the Pike at the Grand Opera House are in their element. Hap Ward in The Graceland Jan. 1.

At the National Theatre The Burglar's Daughter, a strong melodrama full of thrills, attracted large houses at every performance. Gay New York, with Dan Mason, follows, Jan. 1. Joseph Murphy's Queen of the White Slaves 15.

The Curse of Drink is a good feature this week at the People's Theatre and is highly appreciated by the steady patrons of the theatre. Dances of Working Girls Jan. 1. When the World Sleeps 8. More to Be Fitted Than Scorned 15.

Hart's Kensington Theatre presents Caroline May in The Factory Girl to large business. Big Hearted Jim follows, Jan. 1 week.

Robert Galliard made a genuine hit this week at Blaney's Arch Street Theatre in Blaney's latest scenic drama, For His Brother's Crime. A Democratic Chance week of Jan. 1.

Forepaugh's Theatre Stock company has the banner week of the season with Shenandoah. M'Lisa for New Year's week.

Darcy and Speck's Stock company, at the Standard Theatre, appeared this week in a sensational melodrama, Fast Life in New York. For Her Children's Sake Jan. 1.

Dumont's Minstrels, with the Eleventh Street Opera House in holiday attire, drew crowded houses. A new matinee on Mrs. Leslie Carter and one on the latest fight, How Fitz Got Fita, are features.

Wilton Lackaye in The Pit is a February booking at the Grand Opera House.

The Philadelphia Lodge, B. P. O. Elks, gladdened the hearts of many poor children this week with their annual offering of substantial articles of clothing, in addition to the usual candy and trinkets.

CINCINNATI.

The Rollicking Girl—Viola Allen Plays at Robinson's—Keller—Melodramas.

(Special to The Mirror.)

CINCINNATI, Dec. 30.

Sam Bernard finished a week of big holiday business at the Grand to-night in the course of which he added greatly to the number of his admirers by his clever impersonation of Schuylers in The Rollicking Girl. Humpty Dumpty begins with New Year's matinee. It was originally understood that the engagement would be for a fortnight, but the second week has been allotted to The Shepherd King instead. Frank Monahan and Maude Lillian Berri, who have not been here for a number of years, are at the head of the company.

The holidays at Robinson's are to be devoted to Viola Allen plays. The company pleased big houses this week with The Christian and to-morrow will put on in the Palace of the King, with Lavinia Shannon and Harry Fenwick, as usual, in the leading roles.

In New York Town, one of the frothy musical plays that particularly appeal to the patrons of the Walnut, will be the attraction at that house next week, commencing with a matinee to-morrow. Keller is finishing one of the big weeks of the season there to-night.

William Carr, of The Graftor company, fractured a bone in his right leg while dancing at the Walnut on Dec. 21, and was removed to the City Hospital, where the injury was treated.

The Shadow Behind the Throne is to be the attraction at the Lyceum next week.

Tracked Around the World is to be the New Year's bill at Heuck's.

H. A. BURTON.

ST. LOUIS.

'Way Down East—The Darling of the Gods—Big Sale for Monna Vanna—Notes.

(Special to The Mirror.)

St. Louis, Dec. 27.

Business during the holidays continues indifferent at most of the theatres, even the vaudeville houses experiencing a falling off. On Christmas Eve all the audiences would not have crowded the Olympic. Humpty Dumpty is holding its own, and that's all, during its second week at the Broadway playhouse. Sam Bernard in The Rollicking Girl ought to do well next week.

'Way Down East is proving a satisfactory bill at the Century. It pleases the farmer folk of and around St. Louis, and Phoebe Davis' hardihood in holding out so long in her part is viewed much in the light of a bicycle rider's sports at the tag-end of a six days' grind. With the Sunday matinee we are to have Wilton Lackaye in The Pit and one Wednesday matinee performance of Trilby. My old college chum, Charles Preston Elliott, is with the business end of the company, and that can do no harm.

The Darling of the Gods at the Garrick is a better presentation this year in nearly every respect than was the case last year during the memorable World's Fair run. Percy Hawsell is right in the part of the unhappy Yo-san, and while Robert T. Haines has grown a bit "stagey" by this time, he carries Kara ably to the end. On Tuesday night the eleven hundredth performance of The Darling of the Gods and the first anniversary of the Garrick was signalled by the distribution to the ladies of costly white metal paper-knives after the pattern of the short sword of the Samurai. The scenery and costumes are undeniably beautiful.

On New Year's Day Bertha Kalich will make her first appearance here as an English-speaking star in the mystic Maurice Maeterlinck's Monna Vanna. The advance sale of seats betokens a succession of large and cultured audiences. Monna Vanna makes an irresistible appeal to the literati.

Busy Izzy's Vacation, with George Sidney in every act and scene, is drawing crowds to the old Grand. With next Sunday matinee Keller begins a week's engagement.

Barnes Gilmore, another male and four female members of A Rocky Road to Dublin company, have been advertising the show these past mornings by riding about town in a genuine Irish jaunting car. They attract much attention and are doing business at Havlin's. The familiar thriller, Why Girls Leave Home, follows.

At the Imperial the new scenic play, Fighting Fate, is getting its share of patronage. Manager Russell announces A Runaway Boy for the coming week.

Hundreds of old friends of Rev. John Snyder, late pastor (for twenty-five years) of the Unitarian Church of the Messiah, in this city, are congratulating him on the reported success of his play, As Ye Sow, at the Garden Theatre, New York. During his long residence in St. Louis Dr. Snyder proved himself to be a man of parts, a literary and artistic force, and had he had the courage of his convictions he might have abandoned the pulpit long ago and most successfully devoted himself to a career on which, late in life, he saw some fairly launched.

Estella Ward, who sings in the village choir in 'Way Down East, is reported to have received a flattering offer from Heinrich Conried to join the Metropolitan Opera forces.

RICHARD SPAMER.

BALTIMORE.

Mrs. Leslie Carter—Mrs. Fiske and the Manhattan Company in a Benefit.

(Special to The Mirror.)

BALTIMORE, Dec. 30.

Henry W. Savage will present The College Widow at Ford's, beginning New Year's afternoon. Mrs. Leffingwell's Boots enjoyed a splendid holiday business during the past week.

Hamlin and Mitchell's musical extravaganza, Babes in Toyland, will hold the stage of the Academy next week. The Rogers Brothers in Ireland played to fair business, closing to-night.

Mrs. Leslie Carter, under the management of David Belasco, will appear Monday evening at Alhambra Theatre in Adrea. The latter half of the week she will present Zana. Louis Mann and Clara Lippman did splendid business. Julie Bon-Bon. Miss Lippman's part made a demand upon her very best talent, and Louis Mann did a fine bit of acting as the old father of Julia.

Frank Howe, Jr., will present Charles E. Grapevin in George V. Hobart's musical farce-comedy, It's Up to You, John Henry, at the Auditorium.

No Mother to Guide Her is the title of the melodrama which will entertain the patrons of the Holiday Street, and The Factory Girl will be at Blaney's.

A Keith vaudeville bill will be presented at the Maryland, and The Ideals will hold the stage of the Monumental.

Mrs. Fiske and the Manhattan company appeared in A Night from St. Agnes and The Eyes of the Heart at Alhambra Theatre yesterday afternoon for the benefit of the Maryland Society for the Prevention of Cruelty to Animals. The theatre was crowded and the plays were greatly enjoyed.

The Irish Ladies' Choir gave a series of concerts this week at the Lyric. They were largely attended and the choir was enthusiastically received.

HAROLD RUTLEDGE.

PITTSBURGH.

The Old Homestead, The Press Agent and Other Attractions for the Week.

(Special to The Mirror.)

PITTSBURGH, Dec. 30.

The following attractions will be offered during the coming week:

The Old Homestead will be at the Alvin, but Deanna Thompson will not head the cast. Chauncey Olcott in Edmund Burke follows.

The Bijou will have Girls Will Be Girls, with Al. Leach heading the company. Thomas E. Shea will play Napoleon the Great. Richelieu, and Dr. Jekyll and Mr. Hyde the following week.

At Piney Ridge will attract the uptown playgoers at the Empire.

The Press Agent, with Peter F. Dalley, will be seen at the Belasco. Mexicans, with Thomas Q. Sealbrooke, Joseph Herbert and Christie McDonald, is the underline.

The Gaiety will offer the European Sensation Burlesques, featuring Mexican dogs, and at the Academy the May Howard Extravaganza company will hold forth.

On last Monday afternoon at the Bijou Lincoln J. Carter's latest play, Bedford's Hope, was produced for the first time on any stage. The plot is overdrawn; nevertheless it interested the series of large audiences. The production is very prettily staged in every way and acted by a very good and well balanced company. The panoramic scene, showing the race between a train of cars and an automobile, is exceptionally clever and created a sensation. Mr. Carter has been in the city all the week in the interest of his play, which will likely be a winner on tour.

Monna Vanna, with Bertha Kalich in the leading role, has during the week at the Belasco excited unusual attention. The press of this city has seldom given the favorable attention to a play bestowed on this drama and its representation.

ALBERT S. I. HEWES.

WASHINGTON.

Bernhardt at the Belasco to Follow Mrs. Fiske—Other Attractions.

WASHINGTON, Dec. 30.

At the Belasco Theatre, commencing New Year's night, Sarah Bernhardt and French company will be the attraction for the week. The opening bill will be La Sorciere, and during the engagement the following plays will be given

MAUDE PARKER BUSH.

AT THE THEATRES

(Continued from page 2.)

programme, loved his neighbor as himself, returned from abroad, suffered the pangs of a superstitious party in which practically all the inhabitants of Cape Cod participated, and immediately proposed marriage to Dora Leland. Dora, being truthfully disposed, informed him that she was actually Mrs. Leland, but the ministerial passion was too great to hesitate at such trifling obstacles as the fact that she had once had a child. The audience immediately guessed that little Katy, the minister's adopted daughter, was the missing baby who had been stolen from Dora by her brutal husband. Dora had relived her that Frank Leland was dead, but the audience was not so credulous as to imagine that the writer was going hastily to sleep so excellent a situation in the bud. In the same act the Rev. John set about reforming a desperate character who suddenly appeared and demanded his "stuff," much as the good Abbe set about dealing out justice to one Jean Valjean, only the results were mutually more satisfactory. In the second act Dora and John were on the point of being married when they were interrupted by a terrific thunderstorm, and John took the place of a disabled life saver in the boat. The man they rescued—or one of them—was Frank Leland, who was simultaneously recognized as John's brother and Dora's husband. In the third act Frank accused Dora and John of unspeakable things and enlisted for service in the Spanish war. The concluding scene brought back the ex-burglar as an ex-soldier bearing an account of Frank's death, which timely intervention of Providence permitted the curtain to fall on a scene of ineffable contentment. There were no less than three other love stories—Dr. Billings and the minister's sister, Captain Hanks, of the life savers, and Hulda Cushing, Lute Ludlam and Dolly Hinckley, an "independent help."

Frank Gilmore as the minister was very affected, but it is hard to see how he could have played the part otherwise without shedding the indispensable wrinkles. When he had a chance to be manly, as in his first scene with the burglar, he proved himself amply masculine. The burglar was excellently done by Forrest Robinson, as was the jovial Captain Hanks by Mac Barrow. Charlotte Walker played the difficult role of Dora delightfully, managing by some feminine art to live up to the situations without ever becoming stilted. Franklin Roberts was a sufficiently subtle and suspicious villain in his impersonation of Frank, and such overacting as he indulged in was thoroughly justified by the effect he was obliged to maintain. Marie Taylor was surprisingly life-like as Mrs. St. John, and Kate Benetean was acceptable as the minister's sister. Both Deacon Hammett and his wife were good examples of "by gosh" characterizations, and May McCabe as the spinster Hulda was more than moderately funny. Douglas Fairbanks and Max Hansen made a good juvenile pair, and Charles Craig was satisfactory and manful as Dr. "Bob." The name of Olive Wright should be added to the list of stage children who have distinguished themselves during the current season. Frederic Freeman did well with his minor role of Al. Spencer, and Ben Cotton was undeniably comical as the negro town crier. The piece would be more appropriate if presented at the Academy of Music.

Irving Place—Mamzelle Nitouche.

Operetta in four acts, by Melhae and Milland; music by Hervé. Produced Dec. 26.

Major Graf von Chateau Gibus... Max Hänger
Celestin... Edmund Lowe
Fernand de Champitieux... Curt Weber
Denise de Flaviigny... Lina Abarbanell
The Mother Superior... Georgia Newbold
Loretta... Katherine
Gustav... Hermann Gerold
Robert... Franz Erlau
The Director... Willy Frey
The Manager... Louis Reed
Corinne... Anna Sandes
Grimlette... Anna Sandes
Lydia... Anna Sandes
Sylvia... Anna Sandes
Fortunio... Lucie Bataille
First Pupil... Lucie Bataille
Second Pupil... Jenny Kastell
A Soldier... Arthur Bauer

At the Irving Place Theatre last Tuesday night Lina Abarbanell again proved her sterling worth as a comedienne. She assumed the role, Denise de Flaviigny, in Mamzelle Nitouche, an operetta in four acts, book by Melhae and Milland, music by Hervé, which might have been written for her, so well did she fit it.

As the star pupil in the convent, continually referred to by the mother superior as an angel, her demureness was most fetching. But when the opportunity came for Denise to be herself, Mlle. Abarbanell was thoroughly in her element. She frisked and frolicked, she sang and danced, with charming abandon. One really hated to have her off the stage. Her singing and acting were both above reproach. Particularly well sung were "Hosanna," in the first act, and "Babette and the Kiss" in the second. These two songs were the most tuneful in the operetta, which is but meagrely supplied with musical numbers.

The book is fairly good. The impression of brilliancy and sparkle which remained at the end of the performance was due not so much to lines as to the treatment of them by the company. The situation, however, are really laugh-provoking. With the exception of the two songs above mentioned, the music aroused no enthusiasm. "Babette" well deserved the encores it received. Its daintiness and freshness, and its interpretation by Mlle. Abarbanell, disarmed all criticism.

Celestin, an organist and teacher of music in a convent, has written an opera. Naturally, he does not tell the Mother Superior of his opus. His secret is discovered by Denise de Flaviigny, a pupil at the convent, who familiarizes herself with the score. The opera is accepted for production by a manager and Celestin frequently leaves the convent by stealth to attend rehearsals. He is found by Major Count von Chateau Gibus in the apartments of Corinne, leading singer in the new production, and is ignominiously kicked downstairs. The count, under whose protection the lady is, determines to find Florio, as Celestin is known in the opera world, to inflict more severe punishment on him. On the day the opera is to be put on Denise is summoned to Paris by her relatives in order to prepare for her marriage with Fernand de Champitieux, a man she has never seen. The Mother Superior is informed of this by her brother, the count. She orders Celestin to go with the girl as her protector. The organist is much pleased with the commission, for he will have a chance to attend the first night of his opera. He does not take Denise to the theatre with him, but locks her up in his hotel room. She manages to escape and turns up at the theatre, behind the scenes, where she coquettes with the young officers who have the entrée. Denise introduces herself as Mlle. Nitouche. Among the officers her favorite is Fernand, who in his turn is much fascinated by the lively girl. Neither knows who the other is. At the last minute Corinne refuses to go on and Denise volunteers to take her place. She is accepted and makes a hit. The count suspects that Florio and Celestin are one and the same. The sole thought of the organist and his ward is how to get away without having their identity disclosed. They even don soldiers' uniforms in order to disguise themselves. At last they get back to the convent, where the Mother Superior asks some awkward questions. Fernand turns up and the opera ends with the understanding that he and Denise are thoroughly reconciled in the idea of marrying each other.

Next to Mlle. Abarbanell the lion's share of the work was done by Edmund Lowe as Celestin. He gave most excellent support to the star. His drollery kept the audience in a continuous chuckle. Curt Weber sang nicely and acted well enough in the role of Fernand. Max Hänger was a capable count. Arthur Bauer did a capital character bit as a drunken soldier. Willy Frey had a small part—that of the manager producing Celestin's opera—but his Comedian

make-up and a few lines apropos of difficulties with the chorus brought down the house.

Lyceum—Maitresse.

Under the direction of Mrs. H. C. De Mille, an interesting programme was presented at the Lyceum Theatre for two matinee performances on Wednesday, Dec. 27, and Friday, Dec. 29. There was to have been a performance on Tuesday, but the scenery was delayed in transportation and consequently the first matinee of the series had to be abandoned. Not the least entertaining part of the exhibition was the audience, which consisted largely of children, who were celebrating the Christmas holidays. Such a remark may be utterly outside the province of a dramatic critic, but as one could avoid noting how beautiful these children were, how healthy and jolly, how different from most of the unhappy youngsters who do the work of grown men and women.

The first of the two plays was The Little Princess, a piece by Frances Hodgson Burnett that has been played many, many times, and appeals with almost equal force to the children and to the "grown-ups" accompanying them.

The cast was as follows:

Sarah French	Clara McCreary
Lottie	Lottie
Ermenegildo	Ermenegildo
Becky	Fern Foster
Lavinia	Louise Newcome
Lillie	Juliette Day
Clara	Grace Hallick
Mary	Helen Walker
Maid	Mrs. Merceau
Miss Minchla	Sarah Sumner
Miss America	Fanny Grant
Mrs. Carmichael	Caroline Harris
Janet Carmichael	Agnes Holt
Maud Carmichael	Nellie Newton
Donald Carmichael	Richard Story
Guest	Joseph J. Leasher
Ram Dass	J. Heron Miller
Mr. Barrow	Edward Ellis
James	Joseph Graybill
William	Albert Leitch

The performance was truly an admirable one, the little masterpiece seldom having had a more charming interpretation. Sarah French, who played the role of the tattered little princess, is a very young actress, at present practically unknown to the world of audiences, managers and critics. She is ambitious and she has talent if not genius—talent enough ultimately to earn a reputable distinction in her profession. As Sarah French she gave an impression of versatile sincerity without committing the ordinary fault of a nervous young actress and egregiously over-acting. Fern Foster was capital, her cockney accent was well assumed and her enthusiasm was wildly contagious. Lottie Learn was especially sweet and unaffected as Ermengarde. These adjectives may seem to have been taken from the dictionary wholesale, and possibly one would have employed them more sparingly in the judgment of a more pretentious production. However this may be, the little drama was delightfully presented, and reflected credit both on Mrs. De Mille for having so successfully made the venture and on the entire cast which participated.

After the Little Princess came the initial New York presentation of a one-act drama by Mrs. Schuyler Crowninshield, entitled Between Two Fires. This is Mrs. Crowninshield's first attempt in the field of dramatic composition and the degree of success obtained will be sufficient warrant for perseverance in similar undertakings. The plot is in a similar manner to that of Between Two Fires, and the audience was too deeply absorbed in the rapid action to scrutinize the plausibility of things.

Following is the cast of Between Two Fires:

Purity Adams	Sarah French
John Rodney	J. Heron Miller
Buckstone	Peter Lang
Reginald Gordon	Richard Story
Corinne	Gordon Johnstone
British Pifer	William Frank

The scene was laid at Fort Ticonderoga, where John Rodney and Private Buckstone—a Quaker, slow of thought, but with a mouth crammed full of apt scriptural quotations—had been left alone to keep the camp fires burning and direct the advance of the expected reinforcements. Purity Adams entered the fort in riding costume, having fled from a party of British soldiers who had pillaged the homestead on a foraging expedition. The British drum major had insolently kissed her and she had daringly hit him across the face with her riding whip. The old Quaker departed joyfully to smite the enemy and the two lovers became absorbed in an exchange of confidences. While they were thus agreeably engaged a party of British troops headed by the drum major, Reginald Gordon, appeared and took them both prisoners. Gordon, hilariously vengeful, ordered John to be shot; his hands were bound behind his back and she was blindfolded. To prevent Purity from pretending to throw herself passionately into the embrace of the British rake. She drank the health of the entire party and kissed them one after another. The signal agreed upon to call the Continental troops back to the fort had been the playing of Yankee Doodle. Purity offered to dance for the red-coats, but insisted on the patriotic jig. The Americans returned with the valiant Quaker in the lead and the conclusion was as satisfying as it was inevitable.

Miss French gave a creditable impersonation of the Continental maid, yet her lack of experience was much more evident than in the former play. The artificiality of the situation could not have been entirely concealed save by a simulation of passion, and that such as only a few of the most gifted actresses have ever been able to assume. In real life no soldier would have been such a fool, or blinded by so colossal a self-conceit as to believe that Purity's Arthur had suddenly appeared in his direction. In this episode an inexperienced author has made an impossible demand upon an inexperienced performer. J. Heron Miller as John Rodney was forced to shoulder the distressingly conventional responsibilities of a military and romantic hero, which burden he bore with a fairly good grace. Edward Ellis, the villainous English drum major, was a jolly devil who, in a less malicious mood, might have been a vast sight better company than the Continental corporal. Peter Lang did the most satisfactory work of the entire cast as Buckstone, the rotund and valorous Quaker private. The two minor roles of the drummer and after were appropriately inconspicuous.

At Xavier College Theatre.

In the Fool's Bauble, a drama in three acts, by John D. McCarthy, S.J., was produced on Dec. 27 and 28 at the Xavier College Theatre, New York, with this cast:

Louis XI	James M. McCloskey
René of Anjou	Arthur J. Hilly
Count Armand d'Angoulême	Robert N. King
Count Armand de Moripont	Charles M. O'Keefe
Le Feignard	Edward S. Dore
Stephen	Raymond J. Collins
Count Henri de Soury	William F. Collins
Florimond de Bellefontaine	Noah Standiford
Vincent de Perivans	Charles C. McCallie
Maurice Lavergne	Thomas Brogan
Gaspar	Ronald Oliphant
Francis	Francis L. Cunningham
Antoine	John M. Quinn
Randolph	John C. McGivney
Montol	Eugene A. Donohue
Captain of the Guard	Charles G. Coster

Indefatigable in his efforts as a member of the faculty of St. Francis Xavier's College and as an actor, John D. McCarthy, S.J., has again evidenced his ability as a dramatist, stage director and producer in the presentation of his latest effort, In the Fool's Bauble. Unusual comment and interest followed the production of Mr. McCarthy's Telemachus last season, and necessarily much was to be expected of anything that followed.

In the Fool's Bauble is not as strong a play as Telemachus, being written more along the lines of a romantic comedy. There were moments throughout its action where the feeling was strongly melodramatic and the lines a bit artificial and unnatural, but otherwise the characters

were well drawn and centered in a plot of strong dramatic interest.

The action takes place in the days of Louis XI. of France, the scene being laid in the domains of his enemy, René of Anjou, King of Provence. Mr. McCarthy has displayed care skill in following out the many intrigues laid at the door of King Louis and his court. The principal interest centres in the efforts of Count Tartarin de Moripont to gain possession of René's kingdom through the "kindly" aid of Louis and cause the downfall of his cousin, Count Armand. Le Feignard, the court jester, and Count Armand discover the plot. Count Tartarin gains the ear of René first and poisons his mind against Count Armand and the jester. The jester escapes, but Armand is thrown into prison. At the critical moment the jester reappears and saves Armand from banishment and dishonor and causes the downfall of Tartarin and his following.

The role of court jester was admirably filled by Edward S. Dore. He had a complete understanding of the character and threw his whole personality into his work. James M. McCloskey as King Louis had little more than one scene, but scored a distinct personal triumph. Robert N. King as Count Armand and Arthur J. Hilly as King René were successful in a forceful enactment of their roles and lent a strong degree of maturity to their characters not usually found in amateur circles. Charles M. O'Keefe at times lost the presence his role of Count Tartarin. René's forces, demanded but otherwise entered into the character with good spirit. The grace, poetry of motion and symmetry of figure that Noah Standiford displayed in the role of Florimond, the fop, was surprising and entertaining. Francis L. Cunningham as Francois, in a clever bit of comedy, made a delightful impression. The other roles were capably handled and all the players showed fine training. The scenery was designed by Messrs. Castle and Harvey, and the costumes, by Van Horn and Son, was pleasing and correct. The incidental music was by Charles L. Van Baar, and the dancing under the personal direction of Vincenzio Romeo, of the Hippodrome.

At Other Playhouses.

MANHATTAN.—Before and After continues at this house to large audiences and is voted one of the most amusing plays of the season.

LEW FIELDS.—Peter F. Daley in The Press Agent finished his engagement at Lew Fields' Theatre last Saturday night and started on the road. Louis Mann and Clara Lippmann in Lippmann's play, Julie Bon Bon, follow Mr. Daley at this theatre.

HERALD SQUARE.—Oiga Nethersole revived Sappho at the Herald Square Theatre last week, and will continue the play until Thursday, when the Second Mrs. Tanqueray will be put on to be followed Friday by Magda. Sappho will be played again Saturday afternoon and The Labyrinth Saturday night, ending Miss Nethersole's engagement.

MURRAY HILL.—Joseph Murphy in Kerry Gow and Shaun Rhue was the attraction at the Murray Hill Theatre last week, the play being given on Monday, Tuesday and Wednesday. The company included Allen Doone, Donald Weidon, Mark Harrison, Seth Smith, J. J. Hyland, William T. Sheehan, Frank Cotter, Joseph Doyle, Mary Fernier, Josie Claffin, and Pauline Fielding. This week Sky Farm.

FOURTEENTH STREET.—The Queen of the Convents, with Selma Herman featured as Queen Draga, proved a satisfactory bill at the Fourteenth Street Theatre last week. Elfin Fay in The Belle of Avenue A is this week's attraction.

YORKVILLE.—Mrs. Temple's Telegram began a successful week at the Yorkville Theatre on Christmas afternoon. This week The Prince Chap is the attraction.

GRAND OPERA HOUSE.—It Happened in Nordland played to capacity houses at the Grand Opera House last week. George M. Cohan in Little Johnny Jones this week.

AMERICAN.—David Higgins in His Last Dollar was the Christmas week attraction at the American Theatre. This week Fluke O'Hara in Mr. Blarney from Ireland.

THALIA.—The Queen of the White Slaves attracted large audiences to the Thalia Theatre last week. Charles T. Aldrich in Secret Service Sam is this week's bill.

MAJESTIC.—Marie Cahill began a two weeks' engagement in Moonshine at the Majestic Theatre Christmas Day. The Redemption of David Corson follows on Jan. 8.

PROCTOR'S 125TH STREET.—The Two Orphans made a strong Christmas attraction and the stock company did the old play full justice. Agnes Scott as Louise, Beatrice Morgan as Henriette, William J. Kelley as the Chevalier, Al. Dudley Hawley as Pierre, James E. Wilson as the Count, and Paul McCallister as Jacques distinguished themselves by exceptionally fine work. This week's play is Janice Meredith.

STAR.—Charles T. Aldrich mystified Harlem audiences at the Star Theatre last week in Theodore Krenner's detective play, Secret Service Sam. This week Thomas E. Shea presents his repertoire of classic plays.

THIRD AVENUE.—Dealers in White Women was the bill at the Third Avenue Theatre last week. A Race for Life this week.

WEST END.—James O'Neill in Monte Cristo proved as popular as ever at the West End Theatre last week. Nat M. Willis in The Duke of Duluth this week.

HARLEM OPERA HOUSE.—Edna May in The Catch of the Season was favorably received at the Harlem Opera House last week. Mrs. Leflingwell's Boots is this week's attraction.

METROPOLIS.—Jay Hunt and Hal Reid's new drama, A Crown of Thorns, played to large audiences at the Metropolis Theatre last week. Tom, Dick and Harry is this week's attraction.

PROCTOR'S FIFTH AVENUE.—Gerald Griffin, who is undoubtedly the most popular member of the stock company at this house, had his usual opportunity to distinguish himself last week, and the way in which he took advantage of it again proved that he is an uncommonly clever character actor. The play was The Cricket on the Hearth, and Mr. Griffin enacted Caleb Plummer in a most finished and artistic manner. Mr. Griffin's work since he has been with this company has always been conscientious and painstaking, and his Caleb Plummer will rank with his ablest characterizations. Francis Starr was charming as Dot, and Amelia Bingham and Isabelle Everson alternated cleverly in the role of Bertha. Loretta Healy, who has been away from this company for many months, returned to play Tilly Slowboy. Hardee Kirkland, Robert Cummings, and Little Zillah Shannon as the Cricket Queen also deserve mention. The Queen's Messenger, a one-act play, was used as a curtain-raiser. This week's offering is Sardou's Cleopatra.

NEW AMSTERDAM.—E. S. Willard during his last week at the New Amsterdam Theatre offered a series of his best plays. Tom Finch was given Christmas afternoon and night. The Middleman on Tuesday night and Wednesday afternoon, The Professor's Love Story Wednesday and Thursday night, David Garrick and The Man Who Was Friday night and Saturday afternoon, and Tom Finch Saturday night. Fay Templeton in Forty-five Minutes from Broadway begins her engagement this week.

ACADEMY OF MUSIC.—David Belasco has taken the Academy of Music for the rest of the season. Babes in Toyland closed its fifth week at the house on Dec. 30. This week Bertha Gailand in Sweet Kitty Bellairs begins an engagement, to be followed by Mrs. Leslie Carter in her repertoire.

Photo by Bushnell, S. F.

Maude Parker (Mrs. Frank Bush), whose picture appears above, was born in Boston, Mass., and started her career when only four years of age by singing at a forest cantata. Club engagements soon followed, as she was not long in establishing a reputation, and at the age of fifteen she played the part of Helen in The Hunchback so well that a bright future was predicted for her. The first professional engagement filled by Miss Parker was in 1900, when she became solo dancer in E. E. Rice's production of Little Red Riding Hood, and she was next seen in the part of Mary Ann in Evangeline. Her progress has been steady, and she has appeared as soubrette with A Gambler's Daughter, Hoyt's A Trip to Chinatown, A Stranger in New York, When Women Love, The Silver Slipper, and with the Bowdoin Square Stock company, in Boston, where she won great favor by her variety of song and dance specialties. In October, 1902, Miss Parker married Frank Bush, the Hebrew impersonator, and spent part of that season playing vaudeville dates in England, where she was received with great favor. This season Miss Parker is with Broadhurst and Currie's production of Rudolph and Adolph, and has a soubrette part which affords her ample opportunity to show her ability in singing, dancing and dramatic art. Miss Parker will be seen in vaudeville in a novel and bright sketch early in the spring, and has already signed for next season. She will not be twenty-two years old until Jan. 26.

In the order named: Camille, Adrienne Lecouvreur, Angelo, Sappho, La Tosca, Phedra, and Fedora. The engagement of Mrs. Fluke in Leah Kleescha at this house during Christmas week was a nightly succession of capacity audiences of a character that was noticeably representative of the leading official, diplomatic and social circles.

Lew Fields opens his engagement at the New National Theatre at a Monday matinee in It Happened in Nordland. E. S. Willard follows in a week of repertoire.

Arnold Daly commences next Monday at the Columbia Theatre in George Bernard Shaw's You Never Can Tell. Candida will be given Thursday matinee and Friday night. Lulu Glaser opens Jan. 8 in Miss Dolly Dollars.

Me. Him and I, with a cast headed by Sullivan, Watson and Haviland, is next week's attraction at the Majestic. In Gay New York follows.

At the Academy of Music Lincoln J. Carter's play, Bedford's Hope, in the announcement for New Year's week, has been succeeded by Fantasma. The first concert of the Philadelphia Orchestra under the direction of Fritz Seel of the Winter series took place at the Columbia Theatre Tuesday afternoon to a crowded house. The soloist was Giuseppe Campanari, who gave a monologue from Giordano's Andrea Chénier and an aria from Mozart's Marriage of Figaro.

The Irish Ladies' Choir of Dublin, under the direction of Madame Comstet-Heller, will give two concerts at the New National to-morrow afternoon and night (Sunday, Dec. 31). The soloists are Violet Kelly, harpist; Madge Murphy, violinist; Janie Jellie, pianist; Madame Comstet-Heller, prima donna soprano, and Miss Holland, contralto.

The fifth of the semi-monthly concerts by the Marine Band is the Columbia Theatre Sunday night announcement. JOHN T. WARREN.

ACTORS' SOCIETY RESOLUTION.

At a special meeting of the Board of Directors of the Actors' Society of America, held on Thursday, Dec. 28, for the purpose of considering the advisability of taking action regarding the murder of Abbot Davidson and Milan Bennett, the following resolution was adopted:

WHEREAS, On Dec. 15, at Gaffney, S. C., Milan Bennett and Abbot Davidson, two members of the dramatic profession, were murdered by one George Haas, for no apparent reason other than that they resented an insult offered to two ladies of their company, Valerie Sheridan and May Bishop; and

WHEREAS, Owing to the peculiar circumstances of the tragedy, the murderer being a resident and property owner in the town in which the shooting occurred, and the murdered men being without representation, therefore be it

Resolved, That the Actors' Society of America deems it proper in fulfilling its mission of ministering to the welfare of the dramatic profession in America to subscribe to and create a fund sufficient to defray the expenses of an attorney to act as consulting attorney with the authorities of Gaffney, S. C., and such other necessary expenses that may be incurred, in order that every opportunity be afforded to the authorities to enable them to secure the ends of justice.

We earnestly believe this will make for the greater respect for our profession and a greater security for the lives of its members.

GOSSIP.

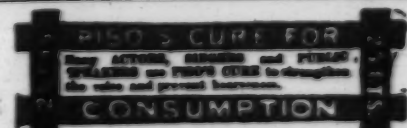
Edythe Rowand opened last week at Proctor's Fifth Avenue Theatre, playing May Fielding in The Cricket on the Hearth.

Neelson Roberts has arranged for a production at one of the leading Philadelphia theatres, beginning on Feb. 12, of an extravaganza entitled His Majesty, by Shafter Howard. After a run of three weeks there it will come to Broadway for a run.

Mason Peters and E. A. Braden have completed arrangements for a production of a new play by Frances Hastings and Henry Taylor Fitch, entitled The Trancosa Trail. The scenes are laid in Mexico. Henry Jewett will play the leading role, that of a stage driver, when the play is presented in February.

Charles Dickson has been engaged to play one of the principal comedy roles with Elsie Janis in The Vanderbilt Cup. Mr. Dickson will replace Charles Abbey, whose injuries received in a wreck on the New York Central last week were so serious that he will not be able to appear.

Owing to the illness of Robert Drouet the production of The Lucky Miss Dean, scheduled for the Madison Square Theatre on Jan. 8, has been postponed. In its place a comedy by Tremayne Hall entitled The Brinsley Diamond, will be given in conjunction with Henry de Vries in A Case of Arson.



CHRISTMAS WITH THE PLAYERS.

The children in The Prince Chap at Weber's Theatre had a Christmas tree presented by Walter N. Lawrence. Charlotte Walker, now playing the lead in As Ye Sow, dressed the tree.

Maude Adams entertained a few friends at her home after the holiday matinee of Peter Pan.

Viola Allen dined with her father and brother in her apartment. Isabelle Irving had to dine with friends, since her husband, W. H. Thompson, was on the road starring in The Bishop.

Olga Nethersole did not leave the theatre after the matinee, but entertained a few friends in the evening.

James K. Hackett and Mary Mannering had a tree for their little daughter, who celebrated her first Christmas. After the evening performance they gave a dinner to about twenty intimate friends.

Ethel Barrymore gave a dinner at her home for her brothers and a few near relatives.

Henrietta Crossman and her husband, Maurice Campbell, dined quietly after the matinee of Mary, Mary, Quite Contrary. There was a Christmas tree at home for the child of the family.

Every player in The Squaw Man contributed some present to be put on the tree for William Faversham's little three-month-old son and heir. The star's dressing room at Wallack's looked like a toy shop. Mabel Morrison, in private life Mrs. Richard Bennett, has a little daughter who was remembered as generously, as were Mrs. Royle's two children. George Fawcett has a little daughter who has left her mother, Percy Hae-well, and joined him for the holidays, and who received her share of presents. And of course every one had something for Evelyn Wright, the ten-year-old child who plays so important a part in the production. After the evening performance Mr. Faversham entertained a few friends at his home.

Richard Carle and Louis Werba joined forces for their good time. Robert Lorraine chose the Players' Club for his night's fun, and both Fay Davis and Clara Bloodgood entertained at dinner.

At the Actors' Fund Home, on Staten Island, there was a dinner. Many of the guests received presents of money and clothing from their old friends and fellow-workers.

No celebration in Kansas City was more home-like than that of the Old Oson company, in which five of the eight members are actually relatives. In Mrs. Hendrick's dressing-room a twelve-pound turkey occupied the post of honor. The gathering did not disband until 3.30 A.M.

The Murray and Mack company in Kansas City celebrated after the performance and had a Christmas tree loaded with presents, some of them funny and some of them valuable.

Margaret Anglin and Virginia Harned both gave small dinners, and Miss Harned exchanged Christmas greetings over the telephone with her husband, E. H. Sothorn, in Providence.

David Warfield gave a dinner after the night performance. Mrs. Carter, in Philadelphia, had Christmas dinner with her son, and J. J. Corbett left Cashel Byron to take care of himself while he and a party of friends dined in the country.

John Drew dined in Brooklyn and went late to the Players' Club. Blanche Bates and her mother had to celebrate in New York city owing to the extra holiday work, and Mr. and Mrs. Fritz Williams had two celebrations, one all to themselves between the matinee and night performances and one with their friends later in the evening.

After the evening performance Walter N. Lawrence entertained Henri de Vries, the Dutch actor, at the club.

On Monday, Dec. 25, after the performance of The Taming of the Shrew, at Providence, E. H. Sothorn gave a minstrel performance as a surprise for Julia Mariowe. The company gathered about a Christmas tree laden with presents for Gladys Wilkinson, the little pet of the company. Mr. Sothorn in black face was interlocutor and "bones" were Messrs. Buckstone and Kingdon. After the distribution of the gifts Christmas dinner—or supper—was served on the stage.

After the performance of Mademoiselle Modeste Christmas night Fritz Scheff hurried home to her apartments, where she entertained a number of guests and distributed presents from a heavily laden tree.

The A Poor Relation company passed Christmas Day in Keokuk, Ia. The whole company gathered in the manager's rooms, where Santa Claus had brought a Christmas tree for little Roberts, the child actress. On the tree Mr. and Mrs. Myers had placed gifts for absolutely every member of the cast.

The different companies under the management of A. H. Woods on Christmas Day presented him with a solid silver Gorham service, consisting of more than four hundred pieces. The engraved certificate accompanying the gift was signed by the managers of thirteen Woods companies—Hugh Grady, Sam Meyers, W. F. Spatch, Fred W. Busby, Al Rich, J. H. Zimmerman, Clifford Standish, W. S. Lathrop, J. K. Roberts, J. T. Parnall, Fred Harvey, Robert W. Alexander, and James Brennan.

After the performance Christmas night at the Tock Cafe, adjoining the Tock Theatre, in Buffalo, the members of the Rufus Rastus company were tendered a banquet by Messrs. Hurtig and Seamon and Ernest Hogan. There was a good dinner, good speech-making and a generous exchange of presents.

The Isle of Spice company celebrated Christmas on Sunday evening in Elmira, N. Y., having been invited to the Rathbun House by Manager Whitman. No happy family ever enjoyed more delightful festivities.

At 1 o'clock Christmas morning Julian Edwards was awakened by a serenading choir, which sang "Hail, Blessed Hour" and several other selections, ending with "Our Own United States."

Members of The Eternal City company in Kansas City had a dual excuse for merry-making because of the marriage of Manager Day to Miss Quinn, of the Buster Brown forces, only a few days before Christmas.

After the performance Monday night the players appearing in The Shadows of a Great City met around a banquet table at the Centropolis Hotel, in Kansas City.

W. F. Mann, manager of the Told in the Hills company, presented each man in the cast with a box of cigars, and his wife gave appropriate gifts to the women.

Both the Nancy Brown company and the Utopian company had festivities and Christmas trees in Kansas City.

The Blaney company playing Across the Pacific had a number of invited guests to dinner Christmas Day on the dining-car Pacific, en route from Memphis to Atlanta.

The Cook-Church Stock company had a double Christmas celebration. On Saturday afternoon they gathered at the Columbus Hotel, in Harrisburg, Pa., to exchange presents, and after the performance Monday night in Williamsport Manager Taylor gave a banquet to the entire company at the United States Hotel.

J. M. Ward, manager of the American Theatre, received from the employees a Christmas gift of a beautiful pink pearl and diamond pin.

The Conried Opera company held its Christmas celebration at Reisenweber's on Sunday night. It began at the ordinary dinner hour with beefsteak and beer and continued a long, long time on beer and music. The operatic idols, about fifty strong, sat around on barrels, clad in aprons and half concealed by a maize of smoke from the broilers. Herr Conried was very much master of ceremonies. The piano was worked as it never was worked before, some of the artists sang, some of them danced, and the Herr Director himself did a cakewalk. Not satisfied with their own efforts,



THE EVOLUTION OF A FROWN.

TONY DENIER, H. D.

HUMPTY DUMPTY sat on a wall,
Humpty Dumpty had a great fall;
All the king's horses and all the king's
men
Couldn't set Humpty up again."

What recollections are conjured up by those old familiar lines! Recollections of the days when pantomime flourished and when the rarest treat that could be given a child was to take him to see Humpty Dumpty and his merry crew go through their mad performance. These are memories that abide.

The man who made Humpty Dumpty famous is still living and at the ripe age of sixty-six is still hale and hearty. In a comfortable home on Indiana Avenue, in Chicago, Tony Denier is enjoying the comforts that come from hard-earned money carefully invested. For a good many years he has been in retirement, and the slim, graceful figure that used to caper about so nimbly has taken on the rotund lines that make some people an impossibility, but the genial smile is still on the face that by its grimaces brought joy to countless thousands in the happy days of long ago. Physically he is unfitted for his former feats; but his spirit is still the same.

Tony Denier was born in Brooklyn in 1839. When he was about fifteen years of age he ran away from home and joined the Sands and Nathan Circus. He remained with the company for several years, and in this way began his training as a clown. Then he joined the Ravens and took up the study of pantomime. He was an apt pupil and from the Ravens he picked up every trick of the trade that was worth knowing.

When he left them he struck out for himself and experienced many a hard knock before he made the success that enabled him to retire, some fifteen years ago, to enjoy the fruits of his labor. The first piece he produced was called The House That Jack Built. That was in 1855, and he followed it with Mother Goose, Wee Willie Winkie, Dame Trot and Her Comical Cat, The Magic Hand, Harlequin, Jack Sheppard, and other plays. In each piece he played a clown, but not one of the productions was what might have been called a big success. He met George L. Fox and they played together in the old Bowery Theatre for several years. Denier and Fox produced Humpty Dumpty for the first time at the Olympic Theatre, New York, on March 12, 1868, and the public took to it as a young calf does to green lettuce from the very start. The friends of the two pantomimists thought they were crazy when they saw the elaborateness of the production, which for those days was considered gorgeous. It was predicted at the start that they would never get their money back, but this was a case in which the croakers were fooled, for the pantomime not only enjoyed a long run in New York but Mr. Denier reaped a handsome profit from it for over twenty years. He put into it all the best that was in him. He invented devices, traps and mechanical tricks without number, and even the up-to-date producers of the present time have not been able to improve on the things that made their grandfathers hold their sides with laughter nearly forty years ago. Tony Denier reached the highest point in his art.

Clara Morris, who is devoting herself to literary work, after a wonderfully brilliant career on the stage, was in the original cast of Humpty Dumpty. Mr. Denier when he is in a reminiscent mood delights in telling how disgusted Miss Morris was when her part, the character of Romance, was handed to her. Romance appeared in the first act and told the audience what was to come. Miss Morris positively refused to take the part, and it was only after much palavering had been gone through with that she finally consented to reverse her decision. Even after the first performance she was in tears over it, but later she began to take an interest in the character, and by adding to it from time to time finally made it one of the strongest parts in the piece.

There were thirty-six persons in the ballet and sixteen women and four men in the chorus of the original production. To the present generation that has become accustomed to seeing the army employed at the Hippodrome this may seem ridiculous, but our forefathers thought that Mr. Denier was treating them very liberally when he had sixty people on the stage at once, including principals.

Mr. Denier settled in Chicago in 1878 and foreseeing the future of the city made several

shrewd investments that have since turned out to his advantage. He bought several pieces of property in the downtown district, including a large lot on Congress Street next to where the Auditorium Annex now stands. On this he built himself a comfortable brick house in which he lived for a number of years. When he moved into it it represented an outlay of about \$25,000—a considerable sum then.

The growth of business around him made him feel that a quieter location would be more desirable, and he offered to sell the property for \$40,000. The man to whom he offered it laughed at him, but came around several months later to say he would take it. It was then Mr. Denier's turn to laugh, for he had decided that the house was then worth \$50,000. The would-be buyer refused to pay this sum, but after mature deliberation he returned to claim the property. The price had again advanced, however, and still the men could come to no terms. When the customer finally decided he must have it Mr. Denier valued the place at \$70,000, but he finally compromised by letting the man have it for \$85,000, which was \$25,000 more than the price he had laughed at in the beginning. This was certainly a case in which delay was costly to the purchaser.

Denier seems to have a faculty of making good investments. During the World's Fair in Chicago he was a constant visitor to the mining department. There he met an old friend, who persuaded Denier to "grub stake" him, as he called it. It was agreed that should the friend make a strike Denier would receive one-half. The friend went to Colorado, remained seven months and returned to Chicago, penniless. Denier again "grub stake" him, and this time the friend went to the mining country of Mexico. In a few months Denier received a letter from his lawyer saying that his friend had struck it rich and had filed three rich claims, valued at nearly \$600,000.

When Mr. Denier took up his residence in Chicago he undertook the management of the Adelphi Theatre, then located at Monroe and Dearborn Streets, where the First National Bank Building now stands. Later on he managed Woods' Museum, which was burned down while Mr. Denier held the reins of management. During his career he also managed the New

Chicago Opera House, the Capitol Theatre, Albany, N. Y., and the Lyceum Theatre, in Brooklyn. About 1887 Mr. Denier made up his mind to retire, as he felt that he had accumulated sufficient money to enable him to spend the remainder of his life in comfort. He kept his companion on the road for a while with a hired manager in charge, but at the end of the first season there was such a decided difference in the profits from that of former years that he decided to close the company and retire for good on the laurels and the dusts he had accumulated. In his case, happily, retirement has not affected his good-nature.

In addition to his abilities as an entertainer Mr. Denier is a prolific inventor and has patent and put into practical use many stage appliances and a number of mechanical toys. The little tin acrobat that when wound up walks on its hands is his invention, and the simple device has added to the joys of millions of children at Christmas time. In his home he has a collection of his inventions which he shows with the greatest pride to his friends. In these devices is seen something more than cleverness as a performer.

Occasionally Mr. Denier visits the theatre, especially when so-called pantomimes are put on in Chicago, and he delights in making comparisons between the entertainments of the present day and those of the past. He went not long ago in Chicago to see a production that is called Humpty Dumpty, but that bears scant resemblance to the Humpty Dumpty that he presented. "Of course they do things on a bigger scale nowadays," he said with a reminiscent sigh, "but when I played Humpty Dumpty the clown was the principal character and not a side issue. Old as I am, I could go on now and do all that man is doing without bringing on a perspiration."

It is pleasant to think of Tony Denier, after so many years of active work, passing the declining years of his life in comfort, cheered by the pleasant reflections that come to a man who knows that he has made life seem brighter, even for a few hours at a time, for millions of his fellow men and women, not to mention the joy that must fill his heart when he remembers the merry, rippling laughter of the children who idolized him as the incarnation of all that was worth while, as they watched him cut his capers in "the days of auld lang syne."

THE EVOLUTION OF A SMILE.



the singers insisted that the negro trio should perform according to its ordinary custom. In one corner, of course, there was a Christmas tree. Conductor Hertz made himself particularly agreeable by the joyful manner in which he battered the piano for thunder and tickled it for whispering-brook effects. A few of the names scribbled in the register were: Stella M. Neuberger, Heinrich Knaus, E. M. Caruso, Ida C. Oppenheimer, Dippel, Lionel Sutra, Melvin J. Schell, Albert Belsa, Maurice Rothschild, Sadie S. Burgstaller, A. Burgstaller, Cecil Jacobs, Gus Putnam, Sam S. Steiner, Joseph Hammerschlag, and Franka.

After the matinee performance on Monday, Dec. 25, Bertha Gailand, who is now starring in Sweet Kitty Bellairs, received a loving cup from the players of her company and a cut-glass punch bowl from the working staff. Stage Manager Barry presented the artists and Miss Gailand replied with sincere emotion.

The Wine, Woman and Song company celebrated Christmas in Boston at the Langham Hotel on Sunday, Dec. 24. Miss Bonita contributed a resplendent tree and M. M. Theisen, the manager, made a special trip from New York to have the pleasure of playing Santa Claus and distributing fully two hundred presents. The managers provided a fine lunch and a delicious punch.

Roselle Knott, who is starring in When Knighthood Was in Flower, played the part of Lady Bountiful in a Christmas entertainment for the members of her company at Omaha Monday night. A repast was served in a large room, which was decorated for the occasion. There was the usual Christmas tree at one end of the room, but it was unusual in that it bore strange fruit in the shape of "booby" presents, while the real gifts were spread upon tables surrounding it. Edward Dillon as Santa Claus was the object of much good-natured chaff and banter, but he gave back as good as was sent, and the "fun was fast and furious."

The Minors has received Christmas and New Year's greetings from many, including Flora G. Kling, Kohler and Marion, the Sisters Macarte, Mr. and Mrs. Thomas R. Henry, Clint and Bonnie Robbins, Mr. and Mrs. Fred Niblo, Clinton Newton, Roger Imhof, Frank F. Miller, Percy Plunkett, Mr. and Mrs. F. W. Craig, Gus Williams, Col. F. J. Milliken, Adeline Randall, William L. Rolands, Jule Delmar, George W. Day, Elmas and Remington, Augusta Glose, Harry Clay Blaney, Tom Lewis, Sam J. Ryan, Lillian Burkhardt, Edythe Rowand, and Richard Pitrot.

The Royal Chef company celebrated Christmas in Sioux Falls, S. D., on Sunday night, at the Cataract. Having a night off, the entire company first attended the performance of The Forbidden Land. After the supper at the hotel the joke presents were distributed from a huge Christmas tree, and when the merrymaking had somewhat subsided the more serious gifts were exchanged. The festivities lasted until two o'clock Christmas morning.

On Saturday, Dec. 23, Santa Claus visited the Grand Opera House in Ottawa, Canada, furnishing an opportunity for the members of Local 98, I. A. O. F. S. E., to present a play, and company Birdwhistle and his wife, respectively with an oak Morris chair and an oak writing desk. The employees of the house also presented Mr. Birdwhistle with a case containing beautiful brier and amber pipes. The manager in turn presented Mr. Murray, of the Union, and Treasurer Aitkins, with gold cuff links and gave a suitable gift to each of the other employees.

Christmas Day found Harry Clay Blaney and his company playing The Boy Behind the Gun, enjoying prosperity, success and good fellowship in abundance, and with hearts attuned to the gladness of the season they celebrated a Christmas that will long be remembered. Mr. Blaney and his wife, Kitty Wolfe, received from the members of the company a cut-glass punch bowl of mammoth proportions, which was filled and refilled at the banquet which they tendered the entire company on Christmas night after the performance. More than the usual amount of good things to eat were in evidence, and the toasts and speeches that followed the supper were full of the spirit of the occasion. John "Chinee" Leach read a poem of his own composition which brought the members of the company closer together in those bonds of fellowship and friendship that only actors understand. Mr. and Mrs. Blaney responded to the toasts in a way that made every one feel that their efforts and work for the success of the piece were more than appreciated, and with a cherished memory of the Christmas of 1905 they will turn their attention to what they know will be a happy and prosperous new year for The Boy Behind the Gun.

At Shreveport, La., Mr. and Mrs. Charles B. Hanford gave a Christmas tree in their rooms at the Inn. Each member received a valuable remembrance from the co-stars, and company members presented them a handsome cut glass bowl. Music, recitations and stories followed. A Christmas dinner was given on Monday to the company by Mr. and Mrs. Hanford.

REFLECTIONS.

Edward H. Sothorn and Julia Mariowe will appear next season in a drama founded on the life of Joan of Arc. Two dramas, both dealing with the same historical episode, are at present under consideration, one of them by Justin H. McCarthy. This announcement is peculiarly interesting, since two other managers are also reported to have plans for putting the Maid of Orleans upon the stage.

The Good for Naught, a drama in which all the principal characters are Indians, is to have a single performance by the Grace George company in Milwaukee on Saturday, Jan. 6. Thereafter the drama will be dropped until next season. Brady's purpose in ordering this single presentation being to forestall the Frohman management, which is said to have a similar piece in preparation. The Good for Naught was written by Donald McEwen, of Miss George's company.

ORMSBY A. COURT, Winchester, Mass.: "Again does the Christmas Minnow compel the admiration that voices congratulations in costume, make-up, lines and business this Minnow needs no prompter. From year to year holiday Minnows have held the stage and the main calcium; this year I can almost hear its big audience whisper—ditto."

On Friday evening, Jan. 5, Henrietta Crossman will present as a curtain raiser before her regular performance of Mary, Mary, Quite Contrary, a short play by Mrs. W. K. Clifford, of London, entitled Madeleine. It will be Miss Crossman's first New York appearance in a serious role, and the first of several short pieces which she intends to present during her present engagement.

It is reported that Eva Courtlandt Palmer has been invited by Bernhardt to act with her on her return engagement in New York, playing one of the principal roles in Pelicans and Melancton. In April, 1903, Miss Palmer was engaged by Sir Henry Irving to play Beatrice in his London production of Dante.

CHARLES A. ROBERTSON, Oswego, Ia.: "Congratulations on the success of the Christmas number of THE MINNOW, which is certainly one of great merit. To all of the friends of THE MINNOW its pages of reading and illustrations cannot but prove of pleasing interest at this season of the year. May it continue to flourish and stand as the best dramatic authority in the Union."

After the evening performance on Saturday, Dec. 23, that being the last production of her New York engagement, Madame Bernhardt received a wonderful ovation at the Lyric Theatre. After the fall of the curtain the audience cheered for at least twenty minutes. It was literally impossible to accommodate the crowd of Bernhardt's admirers, and many of them had to be turned away, even more at the matinee than in the evening.

JOHN R. RINGWALT, Omaha, Neb.: "The Christmas MINNOW is being eagerly sought for at all newsstands, the number being an unusually attractive one and the best Christmas number of any for the price."

BERLIN NOTES.

Sudermann's Play Falls—Ghetto Produced—
The Opera of Salome—Other Plays.

(Special Correspondence of The Mirror.)

BERLIN, Dec. 21.

While there is no dearth of persons writing plays for the German stage, and many creditable ones are produced in the course of the season, the critics deplore the fact that no works of such superiority as to stand the test of time are seen on the stage nowadays. Germany can hardly boast of one playwright whose work can be depended on to be of uniform literary quality or the productions from whose pen will be in demand, say, in ten, fifteen years from now.

Sudermann's Stein unter Steinen was not the success expected. In Frankfurt, where the new, partly rewritten, version of it was first performed, it also failed to please. Straining after effect, lack of sincerity, the absence of that indescribable something which touches the hearts of the audience with the conviction that a true note has been struck are probably to blame.

"Genius is created, not made," and the absence of superior plays must be borne patiently by managers and the public at large. But in another direction in the power behind the scenes German dramatic art is making rapid strides. Stage management, paying attention to the smallest detail, aiming at the genuine, instead of accepting "something just as good," the desire to produce a faultless *fout ensemble*, are almost carried to the point of perfection. The example set years ago by the famous Meininger Troupe has never been forgotten, and the most notable exponent of its methods in Berlin to-day is Max Reinhardt, the director of our leading theatre, the Deutsche Theatre. Under his personal management The Merchant of Venice and A Midsummer Night's Dream have been staged and produced in a manner defying criticism. All the costumes were designed by Emil Orlik, professor at the Academy of Fine Arts, and the scenery was painted by veritable artists. The movable stage of the Deutsche Theatre made it possible for scene to follow scene without apparent interruption, giving the impression of a series of moving pictures. As one scene was drawing to a close all the paraphernalia for the next was in readiness, up in place in the "other half" of the stage platform. By pressing the proverbial button and giving the wheel a turn the new scenery was brought forward, and there you are! Everything passed off without a break, without a jar to the imagination which hypnotized one into the belief that one was living at the time and in the atmosphere depicted by the play. Surely art can go no farther! Rudolf Schildkraut as Shylock was superb, even surpassing expectation.

Ghetto, a strong play from the pen of the well-known Dutch dramatist, Herman Heijerman, was produced at the Kleinen Theatre. It deals with a Jewish problem, the orthodox belief of the race as opposed to the more liberal spirit of modern times. The soul of Rafael, a young Jew, rebels against the narrow-mindedness of the orthodox creed in which he was reared; he refuses to share the hatred in which the Christian Church is held by his people. He dreams of a universal religion, of Jew and Gentile shaking hands as brothers. In the meantime he refused to marry the Jewish maiden whom it has pleased his father to select for him, and declares his love for a humble Christian servant girl, Rose. A stormy scene between Rafael and his old orthodox father is the result, and Rafael decides to leave home and his people. The despair of the father touches the heart of Rose, and in order to bring about a reconciliation between father and son she declares herself willing to embrace the Jewish faith. The old man is overwhelmed with gratitude and delight, but to Rafael's high idealism Rose's decision comes as a great disappointment. He sees in it simply a commission to orthodoxy, a triumph of the spirit of intolerance which sees no good in other religions but its own. Broken in spirit and sick at heart, he turns from Rose—all ambition has left him—and he remains in the Ghetto, a sad and thoroughly disappointed man.

This is the ending of the play at the Kleinen Theatre. In the original version Rose kills herself, while Rafael in full possession of his ambition and idealism, leaves the Ghetto for a broader scope of action. There are no reasons given why Heijerman did not adhere to his first idea.

The character sketches from the Ghetto are done with a masterly hand; they stand out in bold relief from the sombre background. Heijerman is himself of Jewish descent and was thoroughly conversant with the subject he treated. At the close of the play the demonstrations pro and con were almost boisterous, feelings in both directions running high, to which the exception of Rudolf Lettinger as Rafael, all parts were in capable hands and the scenery painted by Artist Eugen Spiro very fine.

At Dresden Richard Strauss' new opera, Salome, was given a dress rehearsal before an invited audience, including the reporters and critics of the leading papers. It was performed in a masterly manner, despite the fact that the demands made upon the resources of the singers, as well as the orchestra, are simply exorbitant, surpassing in that respect even Wagner's operas. Salome is said to have made a deep impression on the cultured audience and will no doubt add to the fame of its composer.

Under the auspices of the Neuen Vereina, in Munich, The Morgenröte (The Dawn of Day), by Josef Buederer, was performed before an audience "by invitation strictly," as the play had been forbidden by the public censor, as well as the police. The heroine of the play was the notorious Lola Montez, whose liaison with King Louis I of Bavaria furnished no end of scandal at the time. But The Morgenröte does not depict her when at the height of her career, basking in royal favor and scattering King Louis' ducats to the winds. On the contrary, the play begins with her downfall, when she has been ordered transported from the kingdom. She succeeds in gaining adherents among the students of the university, stirring up something akin to a revolution among them.

The first three acts were greeted with enthusiasm, but the last two fell flat. Altogether the comedy proved pleasing and not a menace to peace or public morals, as one would have supposed from the fact that it was forbidden.

Hermann Bahr's new drama, Die Andre (The Other One), was performed for the first time at the Schauspielhaus in Munich. The heroine, Lida Lind, an artist on the violin, embodies in her nature a dual personality. Her better self inclines her to accept the love of Professor Heinrich Hess, a man of cultured mind, and to become his wife. But there is an undercurrent in her nature over which a former lover, Impresario Amachi, holds full sway. Although she has not seen him for years and he has to all intents and purposes passed out of her life entirely, the mysterious influence he once wielded over her still asserts itself and comes between herself and her betrothed, proving an invisible barrier to their love running smoothly.

Both Lida and the professor suffer cruelly from these conflicts in her soul, when suddenly the impresario reappears, and at the first meeting with Lida takes complete possession of her mind again, annihilating all her will power, turning her once more into "the other one." She is as a slave in his hands, even deceiving the professor at his suggestion. Finally, broken in health and spirit, we find her upon her death bed. With a last flickering of her true, better nature she appeals to the professor—clings to him for protection against a power she abhors but cannot resist. But again the impresario appearing, she becomes "the other one," and with words of passionate love dies in his arms.

The play was intensely interesting from a psychological point of view, and the different characters were skillfully drawn; but the closing act unfortunately proved to be the weakest, which marred the success of the play.

In Switzerland 100,000 francs have been collected for the Schiller fund, which, together with the 50,000 francs donated by the Government, will form a sum the interest on which is to be devoted to help impecunious poets and writers throughout Switzerland. Surely a project worthy of bearing Schiller's name!

GRAMMUS.

INJUNCTION HEARING POSTPONED.

The hearing on the application of Edward Lauterbach for the issuance of an absolute writ of prohibition restraining Justice Wyatt from proceeding further in the inquiry involving members of the so-called Theatre Trust, was started before Justice Leventritt in the Supreme Court last Wednesday, and postponed until next Tuesday, Jan. 2, at the request of the Justice. Justice Leventritt claimed that he was disqualified to hear the case because his son appears as counsel for some of the managers. Tuesday another Justice will be sitting in Justice Leventritt's place, and it is expected that the hearing will proceed without further postponement.

The petition alleges that the form of subpoena with which the witnesses in the John Doe inquiry were summoned is faulty. The inquiry had proceeded for two days and a part of the third when an alternative writ of prohibition was issued by Justice Scott.

Edward Lauterbach, who secured the writ, appears as counsel for Myer W. Livingstone, an employee of Klaw and Erlanger.

SOUTH AFRICA.

R. G. Knowles' Successful Lecture—Resurrection Draws Well—Gossip.

(Special Correspondence of The Mirror.)

JOHANNESBURG, Nov. 18.

The South African tour of R. G. Knowles is proving a phenomenal success, crowded houses being the bulletin at every town visited, thus giving striking evidence that it is not always the biggest show that takes the most money. The world-renowned music hall comedian played a very brief season in Johannesburg last week at His Majesty's, and the theatre, which is the largest in the city, was packed to its utmost capacity at each of the eight performances given, and as a result the banking accounts of R. G. and the Wheeler management must have been swelled by several thousands of dollars. For many years Mr. Knowles has enjoyed the enviable reputation of being one of the drollest and most entertaining story-tellers in vaudeville, a field which gave him only limited opportunities to show his versatility. In the entertainment which he has arranged for his farewell tour of the world, consisting as it does of humorous lectures of "The Songs and Stories of the Stage," he has ample scope for handling out a remarkable fund of anecdotes, which he relates in such an unlearned and entertaining fashion as to leave little room for doubt regarding his supremacy in his own line. He has fully two hours each evening he had the audience convulsed with laughter at his quaint string of witticisms, topical allusions and the budget of songs that made him famous. Mrs. R. G. Knowles accompanied the songs at the piano, and earned plenty of applause for a couple of perfectly rendered banjo solos. A series of excellent animated photographs was an appreciated feature of the entertainment.

The Wheeler-Edwards Gaiety company recently revived The Orchid at His Majesty's Theatre. No less than sixty-four performances of this delightful musical comedy have been given in Johannesburg and its popularity was unabated until the last. The Gaiety company is now pleasing Durban theatregoers in The Cigarette.

William Haviland and Edyth Latimer, supported by the Wheeler Stock company, were given the most cordial of receptions on their reappearance on a Johannesburg stage after many years' absence. Their season opened last Monday night, Nov. 13, and throughout the week large audiences have shown, in an unmistakable manner, their admiration of the sterling ability of the leading players, and a successful dramatic season is assured.

Tolstoy's Resurrection is the play selected from an extensive repertoire in which to reintroduce Mr. Haviland and Miss Latimer to local playgoers, and in view of the prominent part that Russia is taking in the world's affairs at present a more appropriate work could not have been decided upon, which has been evidenced by the large numbers of the oppressed race who have flocked to the theatre every night since the opening. Mr. Haviland as Prince Nekhudo, Miss Latimer as Kasha, and Edward Vincent as individual triumphs. Although Mr. Vincent has been associated with the South African stage for several years, I do not remember seeing him to such advantage in any of his previous characterizations as that which he essays in Resurrection. He is cast as the irascible merchant on the jury; and the excellent low comedy acting which he infuses into the character was a perfect revelation to those who had seen him in such somber parts as the Pope in The Eternal City and as Zerkuri in The Darling of the Gods. A special word of praise is due Nancy Bernersdorf for a delightful enactment of the role of Maria, and splendid work was also done by Gladys Hastings, Lena Flowerdew, Gertrude Boswell, Harry Averall, Fred P. Crofton, Reginald Wykeham, R. Featherstone, and Charles Willoughby. The other parts in the big cast were played acceptably and the singing of a large choir was a special feature. The scenery and dresses on view here are the originals used in Beerholm Tree's London production of the play. Resurrection will be played throughout the whole of next week, and David Garrick, one of Mr. Haviland's favorite roles, is underlined for production on Nov. 27 for a week's run. Passing Clouds, a one-act play by Edward Vincent, will be presented as a curtain-raiser during the run of David Garrick.

An unusual complement of vaudeville feature acts is to be noted in the current bill at the Empire Theatre. At both last Wednesday's matinee and the usual evening performance very large audiences assembled, the chief magnets being the cycle sensation known as Whirling the Whirl and Hermann Melot, the renowned French conjuror. The ordinary tea-cup track cycle act is no longer a novelty in this country, as that act was shown here years ago, but the performance as presented by the Tony Davies Trio at the Empire can be classed with the most startling cycle sensations ever devised, for while the performers are careered at a terrific pace the apparatus is hoisted ten feet above the stage, so the danger incurred by the riders can be easily recognized. Motor cycles are used alternately with ordinary machines, and with the frail, bottomless structure swaying in midair the feat is made quite as perilous and far more satisfying than looping the loop. The remarkable and mystifying sleight-of-hand entertainment submitted by Hermann Melot creates a furore. Its performance is characterized by marvelous dexterity and he proves himself to be a past master in the art of deception. Harry Calvo gives a most refined turn; accompanying himself at the piano he displays vocal abilities of a very high order by singing familiar ballads in both the soprano and baritone registers, and he was given an ovation. Belle Belmont is a quaint singer of comic songs, and she has made a good impression. Valmore and Horton in a singing and dancing specialty are well received. Maude Courtney, "The American Girl in Song and Story," I understand, made a very favorable impression upon the night of her Johannesburg debut. But owing to the sad death of her mother she has not appeared during the last fortnight.

The few remaining turns in Mr. Hyman's current bill are all in their fifth week, and at the end of another six nights they will depart for Cape Town. "Little Dolly Dimples of New York," otherwise the dainty and sweet-voiced Grace Cameron of Piff, Paif, Pouf! fame, is the headliner. In the early part of her engagement here Miss Cameron was not the success anticipated, but few singers are. Now, however, I am pleased to report that your "Dolly Dimples" has won hosts of admirers on the Rand, for she is certainly one of the most charming artists that America has sent us. Another cultured vocalist is Cissie Curlette, a real "Lancashire Lass" who sings ballads beautifully, and as a farmyard mimic and dialect comedienne she is perfect. Ferguson and Mack are excruciatingly funny in their well-known eccentric acrobatic act. They are undoubtedly the laughing hit of the bill. Row and Grayson present a good comedy act, comprising singing, dancing and trick

plane playing. Winifred Stewart, the American female baritone, and the usual motion pictures complete the programme.

Edwin and Edwards are touring South Africa with a specially organized vaudeville company. Their season in Durban recently was very successful.

Will H. Fox, "Paddywhiskie," writes me from Cape Town that his act is a big success at the Tivoli. He also states that he will always look back with pleasure at his engagement in South Africa, which has been one of the most enjoyable of his career. Fox pleased his South African managers so well that an offer to return in 1907 was made him before he left Johannesburg.

Papina, the mirror-dancer, will head the next change of bill at the Empire. In addition to this big spectacular feature there will be Daisy Mayer, who comes with a big reputation as a coon singer and sand dancer; the Alaskas will present a novel comedy acrobatic specialty; Herbert Rule is said to be a very quaint English comedian, and Mudge and Morton, who complete the newcomers, ought to go well in this country in their musical act.

It is with sincere regret that I have to chronicle the painfully sudden death of Mrs. Margaret E. Courtney, mother of Maude Courtney, the well-known vaudeville artist. Mrs. Courtney came out to this country a few weeks ago in company with her daughter, who is under engagement with the Messrs. Hyman, and on the night of Miss Courtney's Johannesburg debut was apparently enjoying the best of health. On the following night, however, she was stricken with paralysis and after lingering in an unconscious state for thirty-six hours she passed away at the Australia Hotel in the early hours of Thursday morning, Nov. 9.

Mrs. Langtry and her dramatic company are due at the Cape on Tuesday next. The company will not land at that place but will proceed to Durban, where they are billed to open on the following Monday, Nov. 27, at the Theatre Royal. Leonard Rayne is presenting a series of Shakespearean revivals at the Opera House, Cape Town.

The Sisters Meredith, Will H. Fox, Manello-Marnitz Troupe, and Violet Stockelle are among the vaudeville artists sailing for England on Nov. 30. J. M. DOBINSON.

MADAME NORDICA AS A HEROINE.

Madame Nordica gave a splendid exhibition of presence of mind at the Metropolitan Opera House on the afternoon of Friday, Dec. 29, when she prevented what might have been a disastrous fire. The trouble arose in the immolation scene at the conclusion of the Gotterdammerung, and was caused by the explosion of an alcohol torch held by one of the chorus women. The result was a blazing pool of fire near the footlights. Mr. Hertz resolutely continued directing the orchestra, and Nordica was not at first aware that anything had happened, but she soon glanced over her shoulder and grasped the situation. Without hesitating or ceasing to sing she gathered up her light skirts in her left hand, came down the stage and deliberately stamped out the flames.

Madame Nordica finished the opera absolutely without a break and without in the least losing her vocal control. After the fall of the curtain the audience broke out into wild shouts of applause that fairly shook the house. Nine times the house called Madame Nordica before the curtain.

IN BROOKLYN THEATRES.

Mrs. Fluke will be seen in Leah Kleishna at the Shubert this week, with the Manhattan company.

At Teller's Broadway the attraction is Blanche Walsh in The Woman in the Case.

Edna May in The Catch of the Season is playing at the Montauk.

Confessions of a Wife is the melodrama at the Grand.

The Rays are shining at the Folly this week. Edna May Spooner and Cecil Spooner are seen in True Irish Hearts at the Elton.

Corse Payton presents Rita Reed Payton in Mrs. Dane's Defense at the Lee Avenue.

The Gay Masqueraders, in a musical comedy with good songs and an olio of familiar specialties, are entertaining at the Star.

Two new burlesques are seen at the Nassau this week. The vaudeville features of the bill are attractive.

Jack Plummer, who appeared in Edna Wallace's place in The Heart of Maryland at the Shubert last week, was a pronounced success. VINCENT KIRK.

THE ACTORS' HOME BENEFIT.

The annual benefit for the Actors' Home is scheduled for Friday, Jan. 26, at the Broadway Theatre. Blanche Bates and Frank Keenan will appear in a one-act play; Julie Opp, who has been in retirement for several months, will be seen with William Farnsworth in a new playlet by John Oliver Hobbes, and six prominent actresses will give a presentation of The Mouse Trap, one of W. D. Howells' pieces. Daniel Frohman, who is in charge of the entertainment, is arranging other features for the performance.

THE NEW ACADEMY.

The Bureau of Buildings issued a permit last Wednesday for the construction of the new Brooklyn Academy of Music, which is to occupy the block in Lafayette Avenue between St. Felix Street and Ashland Place, a building to cost \$1,450,000 is provided for in the plans. As soon as the subscription fund has reached \$1,000,000 the work of building will be begun.

THE MUMMERS.

The Mummies gave a performance of His Excellency the Governor at the theatre in the Waldorf-Astoria on Dec. 26, for the benefit of St. Joseph's Day Nursery.

LETTER TO EDITOR.

Day on That Summer Flasco.

NEW HAVEN, CONN., Dec. 20.

To the Editor of The Dramatic Mirror:

SIR—I have just read A. L. Parkes' amusing "Angels and a Summer Flasco" at the "Staten Island Mecca" of Erastus Wiman, and recall how hard the Fall of Babylon fell at St. George's Landing and how Adam Forepaugh was jarred at Erastina during its run—into the ground. It was the Philadelphia circus manager, and not Coup who suffered to the tune of \$60,000. Wiman was supposed to be possessed of inexhaustible resources, and was represented in a managerial way by the very capable Jack Hamilton, of circus repute.

To see the novel entertainment conceived by Louis E. Cooke and requiring the entire resources of Forepaugh's Aggregation, and reach Erastina and the bloodthirsty mosquitoes, the would-be patrons had to leave the ferry boats from New York at St. George's and take rail. Those who did not know where they were at fell into "Babylon," which was all the same to Wiman but quite different to Forepaugh. Wiman and Starin were fighting about the ferry privileges, and for the time being the former held the whip hand, but the press fell to pounding Wiman about his "overloaded old boats" and the people were shy of the show, the boats and the mosquitoes. To add to the aggregation Forepaugh was \$100,000 to the good when he jumped out of the West to Erastina to lose \$60,000. Our best day under the reign of Erastus was a dry Fourth of July, \$1,500. Still, after getting back where we belonged Forepaugh pulled in another \$100,000 clear. Some of Mr. Wiman's representatives looked upon Forepaugh as a comparatively poor man beside their alleged multi-millionaire, who spread himself out so thin that he never got together again.

Like Mr. Parker Salamonsky, he did business on wind. Forepaugh, unlike Salamonsky or Wiman, had the "dough" and settled. Although the veteran showman did not grumble it gave me a pain to carry over thousand dollar bills to New York nightly to meet the bills of the following day. CHARLES H. DAY.

DRURY LANE

IN 1840, when Alfred Bunn, for many years manager of the Drury Lane Theatre, London, went into insolvency, it was necessary to dispose of the lease of the famous old house that had ruined so many of its proprietors. George Robins, one of Bunn's old acquaintances, proposed the following satirical advertisement of sale:

THEATRE ROYAL, DRURY LANE.
Mr. George Robins is honored with the commands of the proprietors of this far-famed

Mine of Wealth

to submit to public competition the lease of it for as many years as may be agreeable, which a man of any taste may think himself truly fortunate in possessing.

The Scenery

consisting of some hundred pieces, described in the glowing language of the stage under the head of flat wings, side-pieces, borders, flies, etc., etc., has been painted. If it be not rubbed out, by

Stanfield and Grieve

whose unsurpassed genius has long since obtained for them the enviable title of the

Claudes and Wilsons of the Drama

At the summit of one side of the building will be found

The Wardrobe

which consists, according to the Master Tailor's latest report, of

Thirty-three thousand seven hundred and fifty dresses

from a king's jerkin to a peasant's jacket; while, on the other side of the house, for the strict preservation of moral rectitude, will be found

A Beautiful Stock of Ladies' Attire

from Queen Catherine's robe to Mrs. Bulgrudery's best flannel petticoat.

The Properties

are a valuable property indeed, as can be attested by the evidence of Mr. Philip Stone, as many years the eminent superintendent thereof. There are

Six and Thirty Private Boxes

If you can get a tenant for them; though it must not be concealed that

Her Gracious Majesty

is the only patroness who ever thinks of taking one. To be sure,

The Duke of Bedford

has the best in the house, being able, as ground landlord, to pick and choose for himself, without paying a penny for it. Then

Miss Burdette Coutts

is owner of one for life, in which no lessee can have any interest. Then there are

Three Hundred Renters Shares

entitling the owner of each to a free admission; and as those who don't use them sell them, the theatre is subject to so many (and a pretty many more) nightly admissions.

The Saloon

in which so much nonsense is annually delivered by the proprietors, is a spacious room, capable of holding

Two Hundred Ladies

and lined with sufficient plate glass to monopolize all the reflections that can possibly be made in it.

The Treasury

upon the real Shakespearean principle of "safe bind, safe find," is fitted up with a spacious iron chest, desk and counter, and wants nothing but a quantity of treasure to make it complete. "A reform of the stage," which all will admit, has been long desirable, has been at length accomplished, for

A New Stage

altogether has been recently laid down and perfected. To crown all, Mr. Robins is happy in making it known that

A Pellucid Spring

which has long given the title to Drury Lane (and likewise to friend of his resident in the neighborhood, who shall be nameless) of

The Pump of the Parish

supplies the building with the purest water, and was for years used by

The Immortal Sheridan

Kean and other "choice spirits," to mix with their brandy and other choice spirits.

Its Redolent Locality

requires no observation, from its vicinity to Covent Garden Market; and its fashionable situation may best be judged when Mr. Robins states that it is within a mile of

BUCKINGHAM PALACE

MANAGERS' ASSOCIATION MEETS.

At a meeting of the Association of Theatre Managers last Friday in the Hotel Astor the following officers for the coming year were nominated: President, Charles Burnham; First Vice-President, Henry B. Harris; Second Vice-President, Alf. Hayman; Secretary, Lee Teller. Officers of the Managers' Bill Posting and Distributing Company were elected. It was decided to hold the annual dinner of the association on the night of Feb. 5.

A RUSSIAN SLAVE PRODUCED.

Raymond Gilbert appeared in the romantic drama, A Russian Slave, at the Sterling Opera House, Derby, Conn., Christmas afternoon and night. In order to test the dramatic worth of the production the management issued special invitations to fifty of the prominent citizens of Derby and Andover and concluded to abide by their judgment, which was favorable. The story of the play deals with Russia's serious troubles.

MEXICANA PRODUCED.

Mexicana, a new comic opera, was produced for the first time by the Shuberts at the Majestic Theatre, Utica, N. Y., on Dec. 29. Christie MacDonald, Thomas Q. Seabrooke, and Joseph Herbert are prominently cast. Mexicana has many songs that were well received. Raymond Hubbell, who wrote the music, was called before the curtain and made a speech. Robert B. Smith wrote the book.

THIS WEEK'S ATTRACTIONS.

Pastor's.

The Rosinos, Gus Williams, J. Aldrich Libby and Katharine Traver. Three Westons, Billy Carter, the Dancing Mitchell, the Chamberlains, Cogan and Bancroft, Demolito and Belle, Bert Lennon, Paul Frederick, and Professor Bonnar.

Keith's Union Square.

Filson and Errol, Charles Guyer and Nellie O'Neil, Julian Eltinge, Spissell Brothers and Mack, Daisy Harcourt, Arnesen, Lillian Tyne and Irene Jermon, Luigi Dell Oro, Johnson and Wells, Lillian Le Roy, Three Armstrongs, and Ellsworth and Burt.

Proctor's Twenty-third Street.

The Girl in the Clouds, Paul Cinqvevalli (second week), Cliffe Bernac's Circus, Nichols Sisters, A. O. Duncan, Misses Delmore, Mr. and Mrs. Allison, George B. Alexander, and Willie Gardner.

Hammersheim's Victoria.

Le Domino Rouge, Emmett Corrigan and company, Will H. Murphy and Blanche Nichols, McMahon's Minstrel Maids and Watermelon Girls, Kitty Trane and her animals, Frank Bush, Chasino, Fields and Ward, and the Eight Shetlands.

Colonial.

Truly Shattuck and the City Girls, Felix and Barry Mallory Brothers, Brooks and Halliday, Jewell's manikins, R. J. José, Four Milans, and Asra, the juggler.

Proctor's Fifty-eighth Street.

Deila Fox, Tom Hearn, the Little Black Man, O'Brien and Havel, Avery and Hart, Rocher's Pony Circus, Wood and May, Harry Thompson, and Barr and Evans.

Alhambra.

Colonel Gaston Borgeverry, Hal Davis, Ines Macauley and company, Walkosky Troupe, Lee Harrison, Trovillo, Potter and Hartwell, Leo Nino, Carlisle's dogs and ponies, and R. A. Roberts (second week).

Hurtig and Scamon's.

McWatters and Tyson, Klein, Ott Brothers and Nicholson, Fields and Woolley, Elizabeth Murray, Hoch, Elton and company, George H. Wood, Josephina Trio, and Mooney and Holbein.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Lee Rene, a sextette of clever French pantomimists, headed the bill last week in an offering called *The Modern Burglars*. The setting shows a house with a garden attached, and three of the performers enter as burglars. They prepare to rob the house and are getting away with the "swag" in clever fashion when they are surprised by three gendarmes, who immediately begin to chase the thieves. There is a great deal of very funny horseplay before the burglars are finally captured, most of which is done on a wide board that extends from the stage to a window on the second floor of the house. One of the Rene's is very fat and the children were especially delighted at his funny falls. The act makes a splendid holiday attraction. Frank Gardner and Lottie Vincent in their unique skit, *Winning a Queen*, won many laughs, and were forced to bow several times after their amusing finish. Sabel Johnson sang a medley of the old songs, after the manner made popular by Maude Courtney, and also rendered other ballads in a pleasing way. She is billed as "the world's highest soprano." Without apologies to Edith Helena or Ellen Beach-Yaw, Perry Corsey, the musical clown, was much enjoyed. Ed Gray, "the tall tale-teller," told his tales with his accustomed success. Le Roy and Woodford aired their perillage with excellent results. Belle Stone did an act somewhat similar to that formerly done by Harry La Rose and successfully ascended and descended a spiral staircase inclosed in a steel ball twenty-seven inches in diameter. A midge named Solomon II proved a wizard at mathematics and did some remarkably intricate sums in arithmetic in a very short space of time. Elmer Trolley seemed terribly disgruntled because the audience did not laugh at his monologue and interrupted himself several times with sneering asides that were in extremely bad taste. No performer ever gains anything by finding fault with his audience, and the more dissatisfied the actor becomes the greater delight the audience takes in "freezing" him. The Picchiani Troupe, Harry and May Howard, Hy Greenway, Theo and Camille La Jena, Smith and Baker, and the pictures rounded out the bill. Business was very large throughout the week.

COLONIAL.—Ida Rene, the English entertainer, who talks her songs to a musical accompaniment and who was seen here several months ago as a special feature with *The Royal Chef* at the Lyric Theatre, made her first appearance in American vaudeville. She began with a bit of verse concerning the affairs of a married couple showing how they act after three days, three weeks and three years. This was followed by "The Rake's Progress." It seems rather odd that both selections were used at Keith's a few weeks ago by May Belfort, another English performer, and if the truth must be told, they made a much stronger impression at the hands of Miss Belfort than when recited by Miss Rene. It is strange that these two women should have selected the same material, as it only causes comparisons, and there is an old saying about comparisons. Miss Rene has a charming manner and a clever way of reading her lines, but her voice is hardly strong enough to do justice to a piece like "The Rake's Progress." Arthur Prince, the famous English ventriloquist, made his New York debut, scoring an overwhelming success. He uses a scene supposed to represent the quarters of an officer on a British man-of-war. A sailor in his bare feet moves noiselessly about, glancing occasionally at the figure of a small boy in the uniform of a sailor seated upon a table. Mr. Prince enters, dressed in full uniform as a naval officer, and after lighting a big cigar proceeds to look over a newspaper. His attention is attracted to the boy, and they begin a conversation about the duties of sailors and officers in the navy that is amusing in the extreme. Of course the boy is a dummy, but the figure is well made and is so cleverly manipulated by the performer that it seems to be alive. Nothing in the line of ventriloquism has ever been done in this country to approach the finished performance given by Mr. Prince. There are no cut-and-dried jokes, and the questions and answers follow one another so quickly and naturally that it is hard to believe that one man is responsible for the whole performance. Mr. Prince presents a very fine appearance and his whole specialty is artistic in the highest degree. Nick Long and Ideline Cotton scored in *Managerial Troubles*. Smith and Campbell were very happy with some new material, and the Three Duncans, the Carmille Trio, the Five Mowatts, Charles Serra, and the Two Fucks, as well as the pictures, helped to keep the very large audiences in a genuine holiday humor.

PASTOR'S.—Frank Bush was the clever headliner, and he had a lot of holiday "whoozies" that struck the fancy of the Pastor patrons to a

dot. He never was in better form, and kept the spectators in constant laughter. Vernon, the ventriloquist, was another warm favorite, and his dummies uttered many timely jests. Millie Butterfield and company presented a new sketch called *Framed Fancies*, that made a pleasing impression. Hooey and Lee were an added attraction, and it is needless to say they had to sing parody after parody until their repertoire was completely exhausted. Mr. and Mrs. Allison in *Minnie from Minnesota* were a special feature and scored their usual hit. The Four Alvins did some gymnastic work that was above the ordinary. Gavin, Platt and Fosshee were seen to great advantage in a new sketch called *Hands Up*, written by Edward Locke. It contains cleverly arranged situations and good comedy lines and was well received. Diamond and Smith sang songs illustrated with motion pictures, and their efforts were vociferously applauded. An excellent Irish sketch was given by Daly and Devere, and Sam and Ida Kelly, Overton and Fisher, the Alberts, and the Vitaphone helped to amuse the big holiday crowds.

PROCTOR'S TWENTY-THIRD STREET.—Paul Cinqvevalli, the most famous juggler in the world, after an absence of several years made his reappearance with great success. Time deals very kindly with Cinqvevalli, and he is just as youthful in appearance and just as agile and graceful as he was when he was seen here last. He has not changed his act very much, but has added a deft touch here and there that will keep him as far in advance of his imitators as ever. His assistant is a clever comedian and the act is made amusing through his antics. The remainder of the bill was made up almost entirely of headliners. The acts are so well known that it is only necessary to mention their names to show how very strong Mr. Proctor's holiday bill was. The roster embraced the Barrows-Lancaster company in *Tactics*; Jack Norwood in his "College Boy" stunt; Hill and Milvany, the cyclists; the Grand Opera Trio, Shean and Warren, Louise Dresser, Charles E. Colby and Lily E. May, Radie Furman, and Toledo and Price. Big business ruled throughout the week.

HAMMERSTEIN'S VICTORIA.—Fred Karno's London Comedy company in *A Night in an English*

THE GREAT LE PAGES.

The accompanying pictures show the Great Le Pages, as they appear in their original specialty, in a College Boy's Den. Mr. Le Page is marvelously agile as an athlete, and there is a muscular

jumping, all of which are remarkably effective. As a high kicker he has no superior, and he can kick simultaneously two tambourines suspended several feet apart and at a distance above his head. This requires skill of an unusual sort. Mr. Le Page must have spent many years in training his muscles in order to accomplish his feats with so much certainty and such ease and grace. The Le Pages have been particularly successful this season, as the managers are waking up to the fact that their act is entirely out of the ordinary, and are featuring them heavily. They are carrying their own setting, which shows the den of a college boy, and the costumes used are tasteful and appropriate. They are now playing successfully over the Castle circuit, and will open on the Orpheum circuit Feb. 25 for a long engagement. There are few acts in vaudeville that give the satisfaction to all sorts of audiences that the Le Pages furnish, and they seem to be assured of long prosperity.

refinement in his work that produces marvelous results. Their act is probably the best of its kind now before the American public, and wherever they appear in it the audiences stare in amazement at the wonderful feats performed by the Le Pages. Le Page is a jumper of remarkable quickness and great dexterity. He can jump from the floor to a basket of eggs on a table and off again, without cracking a shell, and does a similar trick, using the face of his wife, without injuring her in the least. He can place an apple on the edge of a sharp knife and jump on it five or six times so lightly that the apple will not be cut in two. He places his partner in a barrel, and blindfolded jumps into the barrel with her and out again, and the toes of his better half suffer no harm. He also does a number of other tricks in the line of barrel

Music Hall, played its last American engagement and again aroused much merriment. It is extremely farcical and there is a good deal of rough-and-tumble business, but that is just what the majority of vaudeville patrons like. Wilfred Clarke and company were just as amusing in a more refined way in Mr. Clarke's skit, *No More Trouble*. Canfield and Carleton furnished good fun and excellent singing in *The Hoodoo*. Blinn and Binn, the musical comedians; Alcide Capitaine, the graceful gymnast; the Golden Gate Quintette, Lee Harrison, Jewell's Manikins, Foster and his dog, "Mike," and the pictures amused throughs that tested the capacity of the house.

PROCTOR'S FIFTY-EIGHTH STREET.—Le Domino Rouge in her spectacular dance, *Cliffe Bernac's* wonderfully funny circus, and the Eight Shetlands were heartily applauded for their efforts. Carrol Johnson, the popular minstrel, who has returned to vaudeville, was given a rousing welcome, and his songs, sayings and dances brought down the house. He was stunningly attired, as he always is. George W. Monroe convulsed everybody with his *Celestics*. Ward and Curran in *The Terrible Judge* and the *Rosow Midgets* came in for their share of approval. Charlie Rosow, Cavana, and the pictures helped to make up a fine holiday programme that drew capacity houses.

HURTIG AND SCAMON'S.—McMahon's Minstrel Maids and Watermelon Girls were a very pleasing feature of an unusually strong bill, and their songs, dances and jokes were highly appreciated. Maud White, assisted by Stephen Gratton and company, made a big laughing hit in *Locked Out at Three A.M.*, one of the best farces seen here in many a day. Lind, the female impersonator, scored heavily with his singing and dancing, and Hickey and Nelson clowning most satisfactorily. Mosher, Houghton and Mosher, Foster and Foster, Gorman and West and the pictures were also approved.

ALHAMBRA.—R. A. Roberts headed the Christmas bill and his *Dick Turpin* play, in which he plays five parts, created a splendid impression. Louise Gunning pleased with her Scotch songs, and Watson, Hutchings and Edwards, the Military Octette, Fanny Rice, George W. Day, the Onlaw Trio, Gourley, Sully and Gourley, and Larkins and Patterson also scored.

HIPPODROME.—All records for attendance were broken last week, when the immense playhouse was packed to the doors for two days. It is needless to say that the Society Circus delighted everybody, as it is the most stupendous entertainment ever given upon any stage.

The Baroque House.

DOWRY.—Rose Spidel's London Belles did a big holiday business at this house last week. Dances, singing, and the baroque, and the old included the Weston Sisters, McCall Trio, Garnella and Shirk, Campbell and Black, the Bijou Comedy Trio, and the Great Belles. This week, Ben Ton Baroque.

GOTHAM.—The Gay Masqueraders were seen to great advantage and full houses were the rule at every performance. Harrison Sisters, Berry and Barry, the Coopers, and the Luigi Trio met with approval. This week, Rice and Barton's Gaiety company.

CIRCLE.—The World Beaters attracted full houses and gave way this week to Wine, Woman and Song.

LONDON.—The Brigadiers, with Edmund Hayes in *A Wise Guy* as the feature, assisted by Frank E. McNish and others, scored heavily. This week, The New Century Girls.

MINER'S BOWERY.—The Merry Maidens gave the patrons a merry musical melange that won applause. This week, Kentucky Belles.

MINER'S EIGHTH AVENUE.—The Fay Foster Burlesquers enjoyed splendid business last week and are succeeded by The Brigadiers.

STAGE HORSE PLAYS A TRICK.

There is an old saying that reads: "Once an actor, always an actor," and this was proven a few days ago, much to the discomfort of Louis Stanch, the proprietor of a well-known amusement resort in Coney Island. Mr. Stanch heard that some of the horses used in *The Raiders* at the New York Hippodrome were for sale, so he drove up from the beach, and after looking over the stock picked out a fine looking animal for which he paid \$150. He asked permission to stable his old nag in the Hippodrome for a day or two, and promptly hitched his new purchase to his buggy and started for home. He was delighted with the horse, which seemed to ignore the many city noises, and as he swung into the boulevard for the last six miles of the journey he felt

COUNTY FAIR AT THE GARDEN.

The big County Fair planned and managed by Melville and Schultze opened at Madison Square Garden on Tuesday evening last and continued for the rest of the week, winding up with a big barn-dance on Saturday night. The management did all in its power to make the affair a success, and there was a fair crowd on hand at the opening to see the first affair of its kind ever held in the heart of New York city. In the basement were exhibited cows, bulls, horses, chickens, roosters, dogs, sheep, pigs and a great variety of fruits and vegetables. There were palmists and freaks and side shows of many kinds, and attendants in blue jumpers and big straw hats passed around selling lemonade and peanuts. There were real "cubes" there, too, to look after the wants of the animals in their charge, and they gazed curiously at the "city folks," who made amusing comments on the exhibits. In the centre of the amphitheatre were a merry-go-round and a Ferris wheel, which were well patronized. Young girls, dressed in calico and wearing pink bouquets, wandered around, but they were obviously cuffed, and chatted gaily and freely with the salt-battered New Yorkers who wandered in to see what was going on.

An excellent entertainment was provided on a platform in the centre of the Garden. There were tumblers, aerial artists, trained dogs, clowns, high divers, and a troupe of trained elephants. The latter were shown at great disadvantage, as they were forced to do their tricks in the circular ring at the edge of the amphitheatre, and the poor animals were constantly wondering where they were at. Alta Zolo deserves special mention for her singing of some old melodies. She was warmly encored.

The crowd seemed to enjoy the affair hugely, and Messrs. Melville and Schultze should feel encouraged to repeat their experiment next year. It would be better, however, if the fair were held in the open air, as the atmosphere of Madison Square Garden suggests anything but the odor of new-mown hay with so many animals huddled together under its roof.

F. W. THOMPSON GOES TO EUROPE.

Frederic W. Thompson, of Thompson and Dundy, managers of the Hippodrome, accompanied by John Ringling, the circus proprietor, sailed for Europe on Wednesday last on the *Oceanic*. Mr. Thompson's object in so securing novelties for the next Christmas production at the Hippodrome, on which work has already begun. At Monte Carlo Mr. Thompson will be joined by Sydney Rosenfeld, who wrote the libretto of *A Society Circus*, and they will consult about the new spectacle, which will be called *A Roman Circus*. In case it should become necessary to produce another new piece before next Christmas it has been arranged that one of the features will be a troupe of polar bears that will plunge into the tank. The bears are now being purchased and will be trained by special experts. Mr. Thompson while abroad will visit every prominent circus and will also look up some of the minor ones, so that nothing of value will escape his eagle eye.

TO CATCH THEIR OWN WILD ANIMALS.

A meeting was held at the offices of Barnum and Bailey in this city on Wednesday afternoon last for the purpose of making arrangements to send out an expedition into the wilds of Africa to secure wild animals for the American circuses that carry menageries. At the meeting were representatives of all the large circuses, and matters of much importance were discussed. Heretofore the wild animals exhibited in circuses have been purchased from agents in Hamburg, Liverpool, Amsterdam, Frankfurt and Antwerp. The circus men feel that they have been unfairly treated by the foreign agents, and their intention is to do their own capturing of wild beasts hereafter. In addition to the securing of animals, the men who make up the expedition will bring rare specimens of flowers, insects and other things that can be sold at a profit to museums and private collectors.

MIDGETS MARRIED.

Cupid plays many strange pranks, and when he was passing through Coney Island last Summer he shot his dart at two of the inhabitants of the Midget Village in Dreamland, with the result that they were married at Council Bluffs, Ia., on Christmas Day. The happy little people are Ines Lewis, of Council Bluffs, who is forty-two and one-half inches high and weighs forty-five pounds, and Jean Bregant, an Austrian, who weighs sixty-six pounds and measures only forty-five inches. They met in the Midget Village, and it was a case of love at first sight. Both are clever singers and dancers, and discuss on their art soon led to chats on more sentimental subjects. The bride is eighteen years old and her husband is thirty-five. She was born in Denver, but has spent most of her life in Council Bluffs. The parents of both midgets are of normal size and they are the only undersized members of their respective families.

THE CHRISTMAS "MUSIC HALL."

The Christmas number of the *London Music Hall* is a publication that does great credit to its editors. It consists of a paper of twenty-eight pages, with a splendid supplement of sixteen pages printed in blue on heavy paper, containing portraits of vaudeville celebrities from all parts of the world. There are a number of interesting features and many pages of advertising, showing that the lively little paper is in a highly prosperous way financially.

LILLIE WESTERN'S WILL.

Lillie Western, the well-known vaudeville performer, who died at her home, 195 Kosciuszko Street, Brooklyn, on Dec. 19, died without leaving a single blood relation. She was known as a most industrious performer, and there were few weeks in which she rested during the entire year. Her one ambition was to acquire a competency, and she invested her money in houses on Kosciuszko Street and in gilt-edged securities. About a year ago she decided that the income on her investments would support her comfortably and she retired from the stage, on which she had been a prominent figure for upward of a quarter of a century. She was a remarkably expert xylophone player and invariably aroused enthusiasm by her vigorous handling of the sticks when playing one of the grand opera overtures. Her bel-ringing was also a special feature of her act, and she always beat a tattoo on a drum in a way that aroused even the sleepiest audience.

Miss Western was very much attached to several pets she kept in her Brooklyn home, and it is not to be wondered at that she provided handsomely for them in her will, which was filed for probate last week.

Mrs. Elizabeth H. Woolsey, of 188 Kosciuszko Street, was her foster mother and is the only blood relation who will inherit her pets. To Mrs. Woolsey is bequeathed the house and lot 188 Kosciuszko Street, with all its furnishings. The will is dated Sept. 12, 1905, and provides for the pets as follows:

"All the remainder of my estate I devise to my good and faithful friend, Harriet E. Gates, and the house at 195 Kosciuszko Street, for her use so long as she shall live, provided that she take charge of and provide for and give a good and comfortable home to my dog, parrot and small birds, or such other birds or animals of which I may be the owner or in possession at the time of my death. Should any of said pets be living after the death of my said legatee, then in such event the same are to be accepted and cared for by the American Society for the Prevention of Cruelty to Animals of the City of New York, whose main offices are at 13 Willoughby Street, and of which John P. Haines is now the president."

Upon the death of the said Harriet E. Gates I give, devise and bequeath the aforesaid property in Kosciuszko Street to the corporation or society known as the American Society for the Prevention of Cruelty to Animals for the use and purposes of said society and to its successors and

Photos by Murphy, Springfield, Mass.

the thrill that comes to a horseman when he realizes that he has secured a genuine bargain. The ex-stage horse trotted along nicely until the towers of Luna Park and Dreamland came in sight, and Mr. Stanch urged him to quicken his pace, so that he would arrive home before dusk. As the animal was crossing the little bridge over Coney Island Creek a passing automobile gave a few "chugs" that sounded like pistol-shots to the horse at least. In the *Raiders* the animal had been accustomed to plunge into the Hippodrome tank when he heard the rattle of musketry, and imagining that he was once again treading the boards he jumped, harness, buggy, driver and all, into the salt, icy waters of the stream and made for the opposite bank. Mr. Stanch was rescued, more frightened than hurt, and was taken to his home. He was well enough the next day to come to New York, and the air around the Hippodrome was blue for twenty minutes as he detailed his experiences to Frederick Thompson, who refunded the amount paid and asked Mr. Stanch to return the horse, which will be held in reserve for some future production in which his histrionic ability will have full sway.

LAFAYETTE'S CAR BURNED.

The Great Lafayette will have reason to remember the Christmas of 1905 with regret, as on that day his splendid private car was almost destroyed by fire at Youngstown, O. It appears that among the other luxuries provided in the car is an open grate, in which the entertainer was accustomed to burn logs. On Christmas Day he burned a Yule log, and the sparks from it set fire to the car. Many curios gathered by Lafayette during his tours of the world were destroyed, but the dogs and other animals used in his entertainment, which were kept in the other end of the car, were uninjured. The loss will be heavy, as there was no insurance on the goods that were burned.

CLOWNS TAKE AN EXTRA TUMBLE.

They have a dozen clowns at the Hippodrome, who come on at intervals to liven up *A Society Circus*, and they always try to make the most of their limited opportunities. One of the bits of business introduced by them consists of a "snap-the-whip," and on Wednesday evening last the leader did the snapping so vigorously that the two end-men on the line were swung over the footlights and landed among the musicians. They were uninjured, and as they scrambled back to the stage the audience enjoyed a hearty laugh. The victims of the whip-snapper were James E. Adams and Ben Leando.

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Keith's Theatre, New York City.	Shen's Theatre, Toronto, Can.
Keith's Theatre, Philadelphia, Pa.	Shen's Theatre, Rochester, N. Y.
Keith's New Theatre, Cleveland, O.	Temple Theatre, Detroit, Mich.
Keith's Prospect Theatre, London, Eng.	Shen's Theatre, Portland, Me.
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PROVIDENCE, R. I.—Kath's, Charles Levensburg, mgr.: Large house attended Dec. 25-30, when a bill of decided merit was given by Josephine Cohen and co., Farrel Brothers, Tom Moore, Ford and Wilson, Fred Nibbs, Harmon's dogs and cats, Ceilina Eden, Daisy Harmon, Sid Baxter, Aron Comely, Foss, Hamer and Caswell, Norman, and John V. Clark.—Westminster (George H. Rathbun, mgr.): Bob's Knickerbocker occupied this house Dec. 25-30, large house, Crackerjacks 1-4.—Park Theatre (Spitz and Valtman, mgr.): The Pops were booked to give their mysterious entertainment at this house Dec. 25-30, but were refused a license by the Police Commissioners. A short vanderbilt bill was given by the Sisters Happe, Orlis, Fall States, and W. L. Browning. Fair business.

ALBANY, N. Y.—Proctor's Theatre (Howard Graham, mgr.): Week Dec. 25-30 splendid business and satisfactory bill, with Chasman, Greens and Werner, Girard and Gardner, Reichen's dogs, Tyce and Jernon, Rimer Jerome, George and May Woodard and Three Catz.—Gaiety (Howard B. Nichols, mgr.): Week 25-30 Santa-Barthelemy Burlesques played packed houses, Blue Ribbon Girls 1-4.—Item: Howard Graham, the genial manager of Proctor's, was the recipient of a handsome traveling bag as a Christmas gift from the attached.

ST. LOUIS, MO.—The current bill at the Columbia Dec. 25-31 is one of the best Manager Tate ever put forth. Bedford and Winchester are the real head-liners, although Hermann, prosititutor, is specially featured. Francis Gerard is one of the best of his class. A good entertainer is found in Bonnie Garland, "the girl from Posen County." Quinlan and Mack Macy and Hall, Bryant and Ravilla, and Tyler and James were favorably received.—At the Strand and 24-30 The Tiger Lillies will be followed 31 by the favorite Usonian Burlesques.—Clark's Runaway Girls are holding forth this week at the Gayety. Vanity Fair 31-4.

JERSEY CITY, N. J.—Ben Ton Theatre (Thomas W. Dinkins, mgr.): The Mascotina came to large business Dec. 25-30 and gave a good performance. The Columbia 1-4.—Items: The new dressing-rooms at the Ben Ton are now in use and they are commodious, neat and sanitary. Steam heat and a large storeroom for trunks. Manager Dinkins has come to feel proud of the new acquisition.—Jersey City Lodge, T. M. A., will have a stag 31.—Fields and Munson are hits with the Mascotina.—Wilbur Held is doing a clever black-face act.

LOS ANGELES, CAL.—Orpheum (Clarence Brown, mgr.): This house made a new departure Dec. 11, when it inaugurated daily matinees, and so far the venture appears like a settled success. The bill for the week was a good one, consisting of Eva Westcott and co., Emeralds Sisters and the Four Flower Girls, Dixon and Anzer, Whistling Tom Brown, Charles Leonard Fletcher, Troba, the eminent juggler, Lucy and Lister, and the Padetta's Orchestra. The business at the Orpheum has been so big that the daily matinee seemed a necessity.

NEW HAVEN, CONN.—Poll's Theatre (R. E. Poll, mgr.): J. H. Docking, res. mgr.: Thomanda were turned away from this attractive new theatre Dec. 25. The bill for the week of 25-30 was headed by John Hyams and Lella McIntyre. Carmencita was a favorite and Willie Zimmerman was one of the hits of the season. Charles F. Jenson, Kelly and Reno, Hawthorne and Burt and others made up the bill. The one disappointment was the cancelling of Klitzie Tracy's act, but her pony developed pneumonia and was not able to work.

INDIANAPOLIS, IND.—Grand (Shafer, Elmer, mgr.): The Christmas week bill was entertaining and drew large houses. Nina Morris and co. were the pleasing headliners. Raymond and Caverly made the laughing hit. Waterbury Brothers and Tenny were favorites. Rectoria, Verora, Three Sisters, Macart, Wolfe and Wren, McLean and Cahill, and May Belfort completed the bill.—Empire (Charles Zimmerman, mgr.): Washington Society Girls week Dec. 25-30. Good bill; opened to S. R. O. Tiger Lillies 1.

MINNEAPOLIS, MINN.—Orpheum (G. E. Raymond, mgr.): Week Dec. 25: Mrs. Stewart Robinson, Edwin Latell, Clarton, Jenkins and Jasper, Mirel Von Wund, Leone and Dale, Juggling Normans, and Galbreth and Farrell.—Orpheum week 25: Burgess, Daniel and Burgess, the Ellsworths, the Raffertys, Irene Little, Beckley and Le Fleur, Morry and Mover, Jim Dalton, and Stan Arden.—Dewey week 24: Miner's Americans drew good business.

BUFFALO, N. Y.—Shra's week Dec. 25 offered Cruser and Dancer, Katherine Bloodgood, Rose Wren, Edw. Latell, Clarton, Jenkins and Jasper, Mirel Von Wund, Leone and Dale, Juggling Normans, and Galbreth and Farrell.—Orpheum week 25: Burgess, Daniel and Burgess, the Ellsworths, the Raffertys, Irene Little, Beckley and Le Fleur, Morry and Mover, Jim Dalton, and Stan Arden.—Dewey week 24: Miner's Americans drew good business.

TOLEDO, O.—The bill for Christmas week at the Arcade contained many good things, chief among which was the Simon-Gardner sketch. The New Coachman; the Carmen Troupe of slack wire artists; and Burdier and Burdier. Others were Lambert and Price, Charles Kenna, Coleman's cats and dogs, the Rialto Quartette, and Kelly and Kelley. Business good.—At the Empire the Golden Crook Burlesques made good for the week.

CINCINNATI, O.—For Christmas week the Columbia had Leslie, Dally and co., the Eight Allisons, archbats; Bellman and Moore in A Bit of Vandeville, Hager Jack Gardiner, Browning and Walby, Dixon and Holmes, Freddie Brothers, and Burton's dogs.—The Star Show Girls made their first appearance at People's 24 and played good houses.—The Standard had Scribner's Gay Morning Glories 24-30.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Business has been large week Dec. 25, when the following bill was offered: Hugh J. Ward and Jewell Inuit in Daddy Doolittle, Piccolo Midwits, Will Rogers, Three Kestons, Charlotte Guyer George, Baughe Quartette, O. K. Sato Clifford and Burke, Larsen Sisters, and Rethers Durrant.

WASHINGTON, D. C.—The bill at Chase's week 1-4 presents Harry Rosini, Carroll Johnson, the Mosher-Huntston Trio, La Valle Trio, Reichen's dogs, James F. McDonald, and the Brothers Durant.—At Kean's Sam Devore's co., presenting Andy Lewis, the Scherens and others, is the attraction.

SAN FRANCISCO, CAL.—Orpheum Dec. 18-25: Three Kestons, Kennedy and Roney, Haldie Votora, Thorne and Carlton, Hanger Sisters, Finlay and Burke, Pease and Marlow, and Holchire Brothers. Week 25: Orpheum—Road Show.—Christa 18-25: Clapnetra Up-to-Date, Rothwell Brown's extravaganza, in the drawing card.—Fisher's 14-25: Continuous vanderbilt.

MILWAUKEE, WIS.—Star (P. R. Trotman, mgr.): The bill for Christmas week a packed house Dec. 24 and gave a better performance. A good olio was given by Fox and Dubell, Morphy and Magee, Rita Victoria, Ray Charners and Rex, Gohl, Barker Troupe, and Delaphease.

HARTFORD, CONN.—Poll's (R. E. Poll, prop.): Louis Killy mgr.: An unusually strong bill drew crowded houses Dec. 25-30. It consisted of Emmet Curigan and co., Stuart Rogers, Coogan and Hancroft, Belle Hathaway, Brown, Harris, and Brown, Four Musical Archers, and the Dollar Troupe.

QUANA, N.H.—An usual the Orpheum to do the full share of business, the attractions for the week Dec. 25-30 being the Three Mitchells, Karelie Ward and co., the Ben Tyn, Percepsora Redding and co., Double Trio, Charles Leonard Fletcher, and Rana's Burlesque Monarchs.

FALL RIVER, MASS.—Custo (Al. Raynes, mgr.): George A. Huber res. mgr.: Season will open 1.—Shady's (M. E. Shady, mgr.): C. E. Cook, res. mgr.: Harry Le Chantier, mgr.: The feature Dec. 25-30, an olio by M. E. Huber's dogs and Madame Avery Burlesque played, Grille and Frank, Howard and Hoad, Willie Gardner, Outley Brothers, and Amelia made up an excellent bill to S. R. O.—Boston Theatre, res. mgr.: Boston Theatre, res. mgr.: 25 with Mollie Warfield's Burlesque co. to S. R. O., supported by Marie's Troupe, German Rose, the Burlesque, and the De Maras. Fair performance.—Hanna: Gracie Bennett presented several of her personal friends with word match cards during her appearance of Shady's.—Manager Raynes has issued invitations to the city government, press and dramatic correspondents to attend the opening of the New Castle.

LOWELL, MASS.—Opera House (Fray Brothers and Bedford, mgr.): Week Dec. 25: Wrenwood's dogs and moners, the Bill Foster Girls, Mowery and Bedden, Paul Rogers, Charles Kenna, Mansfield and Wilbur, Wood and Ray, and Mollie and Corvill. Large and packed houses.—Hartway's Theatre, opened to a large and delighted audience week 25 with a large cast, including Gracie, Walter and Prouty, Hamlet and Francis, Dixon, Rogers and Dixon, Kenna's cats and dogs, John and Bertha Gleason, Paul Matthews, and Harry La Rose, played.—Boston Theatre (J. H. Trotter, mgr.): Week of 25: Christiana Haver, Earle Brown, Alvarito Trio, Robertson and Rabston, and the Ariel Weavers. Good bill; large houses.

ROCHESTER, N. Y.—Cook's Opera House (G. H. Moore, mgr.): W. S. McCallum, res. mgr.: Very big business week Dec. 25-30. The touring company of Walter and Richard, the Village Glee, George R. Wood, Ariel Smith, Kena, Walsh and Melrose, Nicholson and Norton, Dora Peletier, and Macart's moners.—Catharine Theatre (H. C. Jackson, mgr.): Fred C. Straub, res. mgr.: The Blue Ribbon Girls attracted deservedly large audiences 25-30. Irwin's Majestics 1-4.

PATHEON, N. J.—Emire (A. M. Brummaman, mgr.): Film business Dec. 25-30 with Rayman and Franklin, Newell and Nibbs, Joseph F. McDonald, Hailen and Fuller, Harry La Marr, Le Roy and Clayton, Hathaway and Walton, and De Witt, Barry and Tormance.—Bipon (G. H. Rowley, mgr.): Colonial Belles 25-30 played good houses.—Family Theatre (Morris Sims, mgr.): Week 25-30, to good attendance; Robinson and Grant, Benarita Agnolia, Pierce and Opp, Albert Newhook, and Doll and Burden.

WACO, TEX.—Majestic Theatre (Will A. Holt, mgr.): Business continues good and another good bill was presented week 18, including Jimmy Wall, Three Troubadours, Mack Wheeler, Juggling Martons, Mr. and Mrs. Harold Kelley and co., and the Feys, and Lucy Stone, our local talent, who was well received. Week 25-30: Marcus and Adela, the Great Mortynne, Fernando-May Trio, Matsumoto Troupe, Rader-Lavelle Trio, Fay, Coley and Fay, and David T. Irwin.

YONKERS, N. Y.—Doric Theatre (Henry Myers, mgr.): Gus Williams held a continuous reception the past week, this being his home town, and each of the numerous societies, etc., that the "Old Boy" belongs to attended in a body at the various performances. Mr. Williams was assisted in "receiving" by Bailey and Austin, De Noyes and Ward, Stopped and Ward, Dan Harrington, Waller and Macell, and Nellie Sylvester. Business S. R. O.

NEWARK, N. J.—Proctor's (R. C. Stewart, res. mgr.): Dec. 25-30, the Four Millions, Bama Sing Hippo, O'Brien and Havel, Nichols Sisters, A. G. Duncan, Sylvano, Carter and Buford, and Weston and Le Veaux made up a capital programme, which pleased capacity houses.—Waldmann's (W. A. Clark, mgr.): Week 25-30, Rice and Barton's co. Performance pleased big houses. Trocadero co. 1-4.

BRIDGEPORT, CONN.—Poll's (R. E. Poll, prop.): Ernest S. Mitchell, res. mgr.: The Christmas bill is headed by Jack Mason's Society Belles, and the others are J. C. Nugent and co., Major Doyle, Harper, Desmond and Bolles, Ferraro's dogs, Eckoff and Gordon, and Harker-Lester Trio. Patrons are congratulating Manager Poll on the excellent business done in ante-Christmas week.

SCRANTON, PA.—Star (Alf G. Harrington, mgr.): Rice and Barton's Gaiety co. Dec. 18-25. Usual crowds; good co. Trocadero 25-30. Capacity; pleased.—Family Theatre (G. F. McCoy, mgr.): Week 25-30: Blaise and Mowbray Circus, Sanford and Darlington, Gregory Family, Three Barnays, Harry Piller, Kimball and Donovan, and Harry Wetherill. Big business; pleased.

TROY, N. Y.—Proctor's Griswold (William H. Graham, mgr.): The splendid bill week of Dec. 25-30, consisting of Carson Brothers, Roma Surder, Kurtis and Bussie, Ford and Dot West, Joseph Hart and Carrie De Mar, Paul Barnes, Mallory Brothers and Brooks, and Hansen and Harris, delighted large audiences. Vandeville is gaining in favor every week and drawing the best class of people.


NEW ORLEANS, LA.—St. Charles Orpheum (Louis Winston, mgr.): The large attendance continued at this house Dec. 25-31. Lillian Burkhardt and co. head the bill in a clever one-act play, The Percepsora. Three Kestons, Elleanor Falk, Cameron and Pianagan, Poor Emperors of Music, and War-tensherz Brothers are the other features.

HOT SPRINGS, ARK.—Majestic (Fred Raleigh, mgr.): Week of Dec. 18: Myles McCarthy and co., Martha Flinn's animals, Musical Goodmans, Leo and Monroe, Lily Deville, and Master Marx. Splendid bill and business. Laura Burt, Jane Courthouse and co., K. B. Masters and co., Don Carlo's dogs, Sam Drane, and Bonnie Harvey week 25.

BURLINGTON, IA.—Garrick (Vic. Hugo, mgr.): The Garrick opened its new quarters at Third and Valley streets Monday evening, Dec. 18, with an excellent bill, including Douglas and Douglas, Bonnie Gaylord, Golden and Hughes, Lindsay's animals, and Vesta Montrose. The new theatre is one of the neatest and prettiest in the West.

POUGHKEEPSIE, N. Y.—Family Theatre (Victor D. Levitt, mgr.): Fred D. Bondy, res. mgr.: Another strong bill Dec. 25-30 packed the house. Bill: (Continued on page 6.)

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(Continued from page 6.)

NEW YORK.

OSWEGO.—**RICHARDSON** (J. A. Wallace, mgr.): Peck's Bad Boy Dec. 25; fair; to two good houses.

Wasp 28. Railroad Jack 30. Sewing the Wind 4.—

CHILLICOTHE.—MASONIC OPERA HOUSE (J. R. Wolf, mgr.): Deserted at the Altar Dec. 25 played excellent business. Mary Emerson in Will-o'-th-Wisp 28. Railroad Jack 30. Sowing the Wind 4.—

NEW CASTLE.—OPERA HOUSE (Jacob F. G.

WARREN. LIBRARY THEATRE (P. R. Scott
mgr.): Teachers' lecture course Dec. 18-21; large
attendance. Montreville Flowers (reading) 22; large

house. Simple Simon Simple 26 pleased good house. Burke-McDonnell co. 1-4.

CARROLLDALE-OPERA HOUSE (M. Rola, mgr.): G. W. Lender, mgr.: Two Little Waits Dec. 25; two good performances. The Unwritten Law 26; fair business. Neighboring Neighbors 27; fair business. When London Sleeps 2.

SOMERSET-OPERA HOUSE (W. H. Kastner, mgr.): Hovey's moving pictures Dec. 27. Princess Cole 26. Edwin K. Hoyt in Hamlet 2. Isle of Spices 3.

PUNKUTAWNEY-JEFFERSON (J. E. McGinnis, mgr.): Simple Simon Simple Dec. 21; fair business. The Jolly Tramp 27; poor.

MOUNT CARMEL-G. A. R. OPERA HOUSE (Joe Gould, mgr.): Dora Thorne Dec. 25. The Two Little Waits 1. The Mummy and the Humming Bird 10.

FREEHOLD-GRAND (J. J. McMenamin, mgr.): Uncle Josh Remedy Dec. 27; good. In the Neighborhood 26. Two Little Waits 26. Tom Waits in Neighboring Neighbors 30.

BRADFORD-THEATRE (Gay North, mgr.): Our New Minister Dec. 25 pleased two large audiences. Isle of Spices 26. U. T. C. 30.

SHANOKIN-G. A. R. OPERA HOUSE (J. F. Oiler, mgr.): The Holy City Dec. 25 pleased packed house. Dora Thorne 25. Princess Chic 1.

TYRONE-ACADEMY (G. C. Boecking, mgr.): Maude Muller Dec. 25 delighted two packed houses. Old Clothes Man 27. Spangies 2. Next Door 4.

LEWISBURG-OPERA HOUSE (H. Kyr Spyker, mgr.): Isle of Spices Dec. 26. The Office Boy 8.

RHODE ISLAND.

NEWPORT-OPERA HOUSE (Cahn and Cross, mgrs.): The Joseph J. Flynn co. Dec. 25-30 opened in Hands Across the Sea and The Galley Slave to full houses. Other plays: Resurrection, A Gambler's Daughter, Camilla, Queen of the White Slaves, and Tracy the Outlaw; fine business; pleased. The Street Singer 5. Dandy Sally 6. ITEM: The Flynn co. inaugurated the fourth consecutive week of repertoire.

RIVERPOINT-THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Moving pictures Dec. 27; two good houses. Shepard's moving pictures 25. Daniel Sully 5.

SOUTH CAROLINA.

CHARLESTON-ACADEMY (Charles E. Matthews, mgr.): Savage Opera co. in Die Walkure Dec. 25 to full house; Sigmund was delightfully sung in the afternoon to about half the capacity of the house. Harry Brown in David Harum 25 to good house. Wilton Lackaye in The Pit 26 to large audience; good co. Robin Hood 27. Thomas Jefferson 1. Richard Mansfield 4. Runaways 5. Duke of Killarney 6. ITEM: Manager Matthews was presented with an "Eks" jewel by the house staff.

COLUMBIA-THEATRE (A. F. Brown, mgr.): Savage Grand Opera co. presented Tannhauser Dec. 21 to S. R. O.; excellent. Robin Hood 25; first-class. to a pleased house.

SOUTH DAKOTA.

YANKTON-THEATRE (M. W. Jencks, mgr.): The Liberty Bells Dec. 26. Roselle Knott in When Knighthood Was in Flower 2.

TENNESSEE.

NASHVILLE-VENDOME (W. A. Sheets, mgr.): Florence Roberts in Ann Lamont Dec. 20, 21 delighted small audiences. John Griffith in Richard III Dec. 22; good business. Paul Gilmore 27. Madame Lillian Blauvelt 28. Wilton Lackaye 29, 30. The Shepherd King 1-4. BJOU (J. W. Loevy, mgr.): The Fortune Teller 18-25 pleased large audience. Edward Hall in The Millionaire Detective 25-30 pleased crowded houses. Billy (Ringle) Clifford in A Jolly Baron 1-6. GRAND (E. A. McArdle, mgr.): The High Rollers 18-22; good business. Fred Irwin's Big Show 25-29. Gay Morning Glories 1-5.

CHATTANOOGA-OPERA HOUSE (Paul R. Albert, mgr.): Florence Roberts in Ann Lamont Dec. 22; fair house; excellent performance. John Griffith in Richard III Dec. 26 pleased good houses. Paul Gilmore in Captain Debonnaire 28. Wilton Lackaye in The Pit 29. The House of the Ambassadors 29. Billy Kerandis: Minstrels 30. Hoyt's Comedy co. 1-6 (except 4). David Harum 4.

BRISTOL-HARMELING OPERA HOUSE (M. L. Fowler, mgr.): John Griffith in Richard III Dec. 27.

TEXAS.

DALLAS-OPERA HOUSE (Geo. Anny, mgr.): Pauline Hall in Dorcas Dec. 19; good. W. F. Patton in The Last Rose of Summer 20 to small house. Richard Mansfield in Richard III Dec. 21 to small but select house. The Paraders 22 to paying business. The School Girl 25. Bunch of Keys 26. The Clausman 27, 28. Six Hopkins 30.

FORT WORTH-GREENWALL OPERA HOUSE (Phil Greenwall, mgr.): Pauline Hall in Dorcas Dec. 18; excellent; deserves better house. W. F. Patton in The Last Rose of Summer 19; two fair houses; pleased. The School Girl 21, 22; fair business; pleased. The Paraders 23; two fair houses; pleased.

WACO-AUDITORIUM (Jake Gardinle, mgr.): Little Johnny Jones Dec. 18 delighted a large house. Richard Mansfield in Beau Brummel 22; big business at advanced price. The School Girl pleased large houses 23. The Punkin Husker 25. The Paraders 26.

GAINESVILLE-BROWN'S OPERA HOUSE (Paul Gallia, lessee and mgr.): Vandeville co. from Majestic Theatre, Fort Worth, Dec. 18; fair performance and audience. The School Girl 19; good co. and house. The Little Outcast 30.

TYLER-GRAND (A. Hicks, mgr.): Sweet Clover Dec. 18; small house (rain); delighted. Charles B. Blaudin in Othello 19; good. to fair house. Little Johnny Jones 22; excellent; to delighted house.

BRENNHAM-GRAND (Alex. Simon, mgr.): Albert Taylor co. Dec. 18, 19 in A Country Lawyer and A Prodigal Son pleased fair houses. At the Old Cross Roads 20.

SHERMAN-OPERA HOUSE (M. Sarassan, mgr.): The School Girl Dec. 20 pleased a fair sized audience. A Bunch of Keys 23; very light business account of Christmas shopping.

TAYLOR-OPERA HOUSE (F. E. Carradine, mgr.): Thon Shalt Not Kill Dec. 20 failed to please good house. Beautiful Bagdad 25. Punkin Husker 26. Breadbridge Stock co. 26-30.

MARSHALL-OPERA HOUSE (James Drake, lessee and mgr.): Charles B. Hanford in Merchant of Venice Dec. 21 to good business; satisfaction. Adelaide Thurston 28. W. F. Patton 30.

AUSTIN-HANCOCK OPERA HOUSE (George H. Walker, mgr.): Little Johnny Jones Dec. 20 did good business and pleased. Thon Shalt Not Kill 21; fair business. Punkin Husker 25; fair business.

CLEBURNE-BROWN'S OPERA HOUSE (J. C. Brown, mgr.): The Beggar Prince Opera co. Dec. 21, 22; good co.; business fair; rain.

UTAH.

PARK CITY-DEWEY (F. J. McLaughlin, mgr.): The Witch of the Woods (local) Dec. 18 pleased big house. Honest Hearts 27.

VERMONT.

BENNINGTON-OPERA HOUSE (C. A. Wood and Co. mgrs.): Robert Mantell in King Lear 2. U. T. C. (Martin's) 8. Bennington Club Minstrels 24.

LIBERTY HALL THEATRE (Ayres and Hutchins, mgrs.): Manhattan Stock co. Dec. 18-22; fine co.; good business. Plays: Woman Against Woman, Wicked London, The Circus Girl, How Men Deceive Women, Tris, the Pride of the Canyon, 'Way Down in Maine, The Street Singer 18. Sign of the Four 25.

BARRE-OPERA HOUSE (Fox and Eaton, mgrs.): John E. Hohan, res. mgr.: Bennett-Moulton co. opened for a week Dec. 25 to crowded houses; excellent satisfaction. Plays, first part of week: A Daughter of the People, The Fatal Coin, and Shipwrecked. HALE'S (W. W. Lapoint, mgr.): The Sign of the Four 27. The Britt-Nelson moving pictures 1, 2. U. T. C. 13.

RUTLAND-OPERA HOUSE (Boyle and Bremer, lessees): Manhattan Stock co. Dec. 25. Plays: Circus Girl, 'Way Down in Maine, Wicked London, Woman Against Woman; good houses. 31 Stebbins 6. Martin's U. T. C. 9. Vogel's Minstrels 12. Graham Stock co. week 15.

BURLINGTON-STRONG (Cahn and Grant, lessees): Clyde Hilton, treas.: Human Hearts Dec. 25; two fine houses. Sign of the Four 26; fair business. Parting of the Ways 27. Lorraine Elwynne co. 1-4.

BELLOWS FALLS-OPERA HOUSE (J. E. Bronnahan, mgr.): The Mikado 2 (auspicious Universalist Society).

MONTPELIER-BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Human Hearts 26 to small house. Bennett-Moulton co. 1-4.

ST. ALBANS-WAUGH'S OPERA HOUSE (T. B. Stebbins, mgr.): The Parting of the Ways Dec. 30. St. Stebbins 10.

BRATTLEBORO-AUDITORIUM (George R.

Fox, mgr.): Mozart Symphony Club 14 pleased small house. St. Stebbins 16; two poor houses.

VIRGINIA.

NORFOLK-ACADEMY (Otto Wells, mgr.): Kyrie Bellw in Raffles Dec. 25; packed house; excellent performance. Quincy Adams Sawyer 20, 20. John Griffith in Richard III 1. Creston Clarke in Monsieur Beaucaire 2. GRABBY (L. Joe La Fancher, mgr.): Ninety and Nine 25-29; excellent business and co. Daniel Ryan in repertoire 1-4.

RICHMOND-ACADEMY (Charles I. McKee, mgr.): Britt-Nelson pictures Dec. 23-25 to fair business. Quincy Adams Sawyer 25-27 pleased good business. Thomas Jefferson as Rip Van Winkle 24. John Griffith in Richard III 30. Creston Clarke 1. BJOU (Charles I. McKee, mgr.): Daniel Ryan 25-30 in repertoire pleasing good business. Ninety and Nine 1-4.

ROANOKE-ACADEMY (Harry Bernstein, mgr.): Britt-Nelson pictures 25 (matinee) pleased good business. John Griffith in Richard III 28. Creston Clarke in Monsieur Beaucaire 29. Susanne Santje in Sowing the Wind 1.

WINCHESTER-AUDITORIUM (H. L. Wood, mgr.): Moving pictures Dec. 27, 28 pleased fair business. National Grand Opera co. 5.

WASHINGTON.

SPOKANE-AUDITORIUM (Harry C. Hayward, mgr.): Jessie Shirley co. Dec. 18-23 in Slaves of Russia; large attendance; well presented. THEATRE (Joseph Petrich, mgr.): The Innocent Maids 19; fair performance of its kind; small business. Haverly's Minstrels 20; good; large business.

EVERETT-THEATRE (Harry R. Willis, mgr.): The Jolly American Tramp Dec. 17; good house; co. Albini and co. 18-24; good performances; fairly good houses. CENTRAL (Harry R. Willis, mgr.): Dark. FALLOR: Vandeville.

BELLINGHAM-HECK'S THEATRE (A. C. Senter, mgr.): The Prince of Fiesco Dec. 20; good house. Lander-Brown co. 24. 25. Girl from Sweden 28. The Sho-Gun 1.

NORTH YAKIMA-THEATRE (Prince of Pilsen Dec. 23; good performance and business. Sho-Gun 4. Buster Brown 15. College Widow 18.

WEST VIRGINIA.

PARKERSBURG-CAMDEN (L. M. Lucha, mgr.): Clay Clement in The New Dominion Dec. 25; good; attendance and business. The Slaves of Russia 26; large house; failed to please. Al. Field's Minstrels 29. San Toy 30. Sowing the Wind 5. Old Homestead 10. Simple Simon Simple 11. AUDITORIUM (W. E. Kenney, mgr.): My Wife's Family 20; fair business. Howard Cooper co. 25-26; good co.; S. R. O. houses. Runtow Comedy co. 1-7.

WHEELING-COURT (R. B. Franzheim, mgr.): Grace George Dec. 25 with a splendid co. and production to S. R. O. Cornell Glee Club 28. Old Homestead 30. Al. G. Field's Minstrels 1. Candy Man 3. Simple Simon Simple 6. GRAND (Charles A. Feiler, mgr.): Volunteer Organist 21-23; splendid business. Chester De Vonde 25-30; S. R. O. every performance. Eben Holden 1-3. Little Homestead 4-6.

MARTINSBURG-CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Harry Hillman co. Dec. 18-22; small business; good co. Plays presented: Little Duchess, Flood Tide, Little Lord Fauntleroy, etc. Wedded and Parted 29; fair business; pleased. King of Tramps 30; good show; fair business. National Opera co. 4. Hamlet 5.

FAIRMONT-GRAND (E. F. Hartley, mgr.): Frank Deaton in The Office Boy Dec. 22 pleased big house. Little Red School House 25 canceled. The Sign of the Four 27. San Toy 29. The Rajah of Bhond 1. Isle of Spices 6.

BLUEFIELD-ELKS' OPERA HOUSE (S. H. Joffee, mgr.): Creston Clarke Dec. 30. Susanne Santje in Sowing the Wind 2. King of the Opium Rink 3.

WELLSBURG-BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Hazan's Troubles Dec. 21; fair house. Texas Sweetheart 29.

WISCONSIN.

KENOSHA-RHODE OPERA HOUSE (Joe Rhode, mgr.): From Rags to Riches Dec. 24 to fair house; good. My Daughter's Husband to fine business 25; S. R. O.; audience pleased. Hearts of Gold 26 to good business; pleased. BJOU (F. J. O'Brien, mgr.): Vandeville to good business; daily performances.

SUPERIOR-GRAND (C. A. Marshall, mgr.): Pollard's Australian Lilliputian Opera co. Dec. 18 to good business. Orpheum Vandeville co. 25 to capacity. Arizona 27. Black Crook 1. Prince of Pilsen 8. May Irwin 10. Haverly's Minstrels 12. County Chairman 23.

JANESVILLE-MYERS' GRAND (Peter S. Myers, mgr.): The County Chairman Dec. 30; fine co. and good business. Gorton's Minstrels 25; two good houses; pleased. Land of Nod 27. Black Crook 29. Howe's pictures 30. Winsinger Brothers' Stock co. week 1.

MADISON-FULLER OPERA HOUSE (Edward M. Fuller, mgr.): The County Chairman Dec. 22 delighted large audience, that included Governor La Follette and State officers. Human Hearts 25 pleased a large audience.

RACINE-BELLE CITY OPERA HOUSE (W. C. Paul, mgr.): Human Hearts Dec. 24; two good houses; pleased. Johnson-Harrington Stock co. week 25 in repertoire. The Flints 1-3. Under Southern Skies 7. Holder Brothers 14.

BELOIT-WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Winsinger Brothers commenced a week's engagement Dec. 25 to good house in Grovedale Farm. Gorton's Minstrels 1.

GREEN BAY-THEATRE (John B. Arthur, mgr.): Chas. Society Dec. 19 to capacity. Hearts of Gold 24 delighted large house. Popsy from Paris 27. Why Women Sin 31. Land of Nod 1. Arizona 4.

PORTAGE-OPERA HOUSE (A. H. Carnegie, mgr.): Human Hearts Dec. 26; packed house; pleased. Howe's moving pictures 28.

APPLETON-THEATRE (A. Emerson Jones, mgr.): Vandeville all week to packed houses. Land of Nod Dec. 21.

NEENAH-THEATRE (William C. Wing, mgr.): Human Hearts Dec. 29. Taming of the Shrew 3. The Liberty Bells 18.

ASHLAND-GRAND (W. T. Seeger, mgr.): The Black Crook 4. Bowery Newgirl 17. Arizona 28 canceled.

WYOMING.

CHEYENNE-CAPITOL AVENUE (Edw. F. Stable, lessee and mgr.): A Human Slave Dec. 20; poor co.; good business. Senter's U. T. C. 26. Paul Jones Opera co. 30. On the Bridge at Midnight 2. ITEM: Edw. F. Stable has assumed the sole management of the Capitol Avenue, R. P. Fuller retiring.

CANADA.

PETERBOROUGH, ONT. (Rupert Bradburn, prop. and mgr.): Kyle Vandeville co. Dec. 22; fair performance and house. Crocker's educated house 25; excellent to good house. Serio-Comic Governors 28. Charles H. Yates in The Way of the Transgressor 30. George H. Summers Stock co. 1-4. Wednesday and Saturday matinees: Rip Van Winkle, The Black Flag, The Raffles, The Pedlar, The Little Minister, Leah the Forsaken, Dora Thorne, For Her Child's Sake.

ST. JOHN, N. B.-OPERA HOUSE (A. O. Skinner, mgr.): Walter's Comedy co. Dec. 25 in Home, Sweet Home, and The Gates of Justice; packed houses. YORK (R. J. Armstrong, mgr.): The projected vandeville bill for Dec 25 did not materialize, and in the evening a wrestling bout between Eugene Hardy and Sam Bulah was given to a large audience.

QUELPH, ONT.-ROYAL OPERA HOUSE (G. L. Higgins, mgr.): The Arrival of Kitty Dec. 25. Base Herri Concert co. 29. The Serio-Comic Girl 30. Professor Crocker's educated horses 1-3. The Wayward Son 8. Nelson-Britt pictures 10. The Volunteer Organist 21. ITEM: Business has never been better. Every attraction meets the S. R. O. sign.

VANCOUVER-OPERA HOUSE (E. R. Ricketts, mgr.): Juvenile Bostonians in The Rajah of Pansala Dec. 21. Tips 22. Gypsy Girl 23; clever children; pleased. Rosalia Opera co. 25-27. Sho-Gun 29, 30. Buster Brown 31. Modjeska R. Yulene-Clay Concert 9. When Johnny Comes Marching Home 10, 11.

OTTAWA, ONT.-RUSSELL P. Gorman, mgr.): The Serio-Comic Girl Dec. 25 pleased good houses. Mrs. Temple's Telegram 1, 2. GRAND (R. J. Bird-whistle, mgr.): The Way of the Transgressor 25-27 played to very good business; good performance. An Orphan's Prayer 28-30.

BRANTFORD, ONT.-STRATFORD'S OPERA HOUSE (F. C. Johnson, mgr.): Marks Brothers in Her Canadian Cousin Dec. 18. Life in New York 19. Louis Bell 20. Happy Holligan 21. East Lynne 22. Black Flag 23. to fair business. Sky Patrol 25; good co.; good house. The Arrival of Kitty 29.

KINGSTON, ONT.-GRAND (D. P. Branigan, mgr.): Kyle's Vandeville co. Dec. 25 pleased large house. Nellie Beaumont in The Serio-Comic Girl 28; large and well pleased audience. The Way of the Transgressor arrives in the Kitty 1. Mrs. Temple's Telegram 3. Rufus Rastus 4.

LONDON, ONT.-GRAND (John E. Thornton, mgr.): The Arrival of Kitty Dec. 25 drew two big audiences

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